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ABSTRACT

Nineteen reports on new developments in foreign language instruction by teachers of the early 1940's constitute the major part of this book. An introductory chapter discusses educational philosophy and objectives. Reports fall into three areas: (1) foreign languages in a unified language arts curriculum, (2) cultural programs in the foreign language, and (3) cultural programs conducted in English. A summary of hypothetical programs is presented in a section on the creative role of the language teacher. An extensive section on classroom materials is also included. (AF)

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FOREIGN LANGUAGES AND CULTURES IN AMERICAN EDUCATION

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Selected Titles from

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Winslow · THE INTEGRATED SCHOOL ART PROGRAM
Winslow · ART IN SECONDARY EDUCATION
Winslow · ART IN ELEMENTARY EDUCATION

Foreign Languages *and* Cultures *in* American Education

Edited by Walter V. Kaulfers

Associate Professor of Education, Grayson N. Kefauver, *Dean, School of Education,* Holland D. Roberts, *Associate Professor of Education, Stanford University*

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IN AMERICAN EDUCATION

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PREFACE

Foreign Languages and Cultures in American Education presents twenty reports of practice by teachers of foreign languages, English, and social studies, who participated in the experimental programs conducted by the Stanford Language Arts Investigation[1] during the triennium 1937–1940.

Part I discusses the unifying objectives and educational philosophy of the Investigation as developed from its monograph, *A Cultural Basis for the Language Arts.*[2]

Parts II, III, and IV present, respectively, reports of new-type unified programs conducted cooperatively by teachers of foreign languages, English, and social studies; new-type programs conducted primarily in the foreign languages; and offerings sponsored by foreign-language teachers in the field of foreign civilizations and intercultural relations. In Part V the reader is afforded a general overview of practice in language teaching in terms of a visit to a hypothetical school in which the diverse types of experimental programs sponsored by the Investigation are presented in a unified setting.

Because the reports are written by teachers from actual experience in working with young people of varying age and ability levels in different types of schools and communities, the interested reader will find many encouraging examples of ways and means for making the language arts—the foreign languages and English—serve humanely great goals in a nation that can no longer afford to tolerate a variety of language teaching that consists only of busywork of tongue and brain.

In order to facilitate the use of the volume by study groups in parent-teacher associations, university women's clubs, and by classes in foreign-language teaching, leading questions precede each group of chapters. An appendix of Illustrative Materials for Classroom Use has also been added to afford teachers in service a minimum library of resources that have proved successful in actual practice. For additional statements of practice in the teaching of English, the reader is referred to the Investigation's reports in *English for Social Living*.[1]

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[1] A three-year curriculum project sponsored by the General Education Board and involving the participation of 151 teachers and administrators and 10,000 students in 28 schools distributed through three states. For a brief account of the Stanford Language Arts Investigation see pp. 393–399.

[2] KAULFERS, WALTER V., and HOLLAND D. ROBERTS, *A Cultural Basis for the Language Arts*, Stanford University Press, Stanford University, Calif., 115 pp., 1937.

Numerous persons assisted the directors in the operation of the project and in the problems that arose in planning the work in the various centers. Special mention should be made of the counsel and assistance given by Robert Havighurst of the General Education Board (now at the University of Chicago); I. A. Richards of the University of Cambridge (now of Harvard University); Lou LaBrant of The Ohio State University; Alvin C. Eurich, Arthur C. Kennedy, Anthony E. Sokol, Raymond D. Harriman, and William Leonard Schwartz of Stanford University; William H. Kilpatrick of Columbia University; Lewis Mumford; Howard Edminster, Los Gatos, Calif.; Myrtle Gustafson, Claremont Junior High School, Oakland, Calif.; Carol Hovious, San Benito County High School and Junior College, Holister, Calif.; Burton W. James, director of the Washington State Theatre, Seattle, Wash.; Lucy Kangley, Washington State Normal School, Bellingham, Wash.; Horace G. Rahskopf, University of Washington; W. J. Sanders, Visalia Union High School and Junior College, Visalia, Calif.; Lelia Ann Taggart, Supervisor of Elementary Education, Santa Barbara County, Santa Barbara, Calif.; Glenna L. Walters, Fresno State College, Fresno, Calif.; Thomas Whipple, University of California; Dora V. Smith, University of Minnesota; W. Wilbur Hatfield, editor of the *English Journal;* Helen Rand Miller, Evanston Township High School; Angela Broening, Baltimore Public Schools; and John Hayden, Mary Hayden, and R. E. Peattie, graduate students, Stanford University.

To these individuals and to the participants in the experimental programs of the Stanford Language Arts Investigation the directors extend their thanks in sincere appreciation.

WALTER V. KAULFERS,
GRAYSON N. KEFAUVER,
HOLLAND D. ROBERTS.

Stanford University,
October, 1942.

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[1] Stanford Language Arts Investigation, *English for Social Living*, Holland D. Roberts, Editor, McGraw-Hill Book Company, Inc., New York, in press.

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EDITOR'S INTRODUCTION

Virtually all educational researchists are afflicted with an occupational disease which is well-nigh incurable. The virus is unescapably communicated to the budding Ph. D. by his faculty adviser. Once infected, the young Ph. D. likewise becomes a carrier, usually for life.

The hooded gentry bear up proudly under this common affliction, for theirs is a highly respectable disease. Indeed, it is usually considered disreputable to be but lightly infected, and downright disgraceful to be entirely immune. This endemic malady has a high-sounding Latin name which may be freely translated as "Preoccupation with a Single Variable." It is vulgarly referred to as P.S.V.

Although this pernicious disorder never kills outright, it has two effects which are extremely hurtful. One, it induces a species of myopia which blinds its victims to the practical realities of the classroom. Two, it makes most educational research practically valueless so far as classroom teachers, supervisors, and school administrators are concerned. For, perversely, the single variable so painstakingly isolated by the research worker never operates independently of numerous other factors in actual pupil-pupil, pupil-teacher, teacher-supervisor, etc., situations. Instead, the whole pupil, the whole teacher, or the whole supervisor invariably reacts to the total situation as he experiences it in all its multiple and divergent influences.

The victims of this occupational disease are rarely able to cast off its ravages and become whole-seeing men. However, as this volume abundantly demonstrates, such recoveries do sometimes occur. Each of its three authors was inoculated with the virus of P.S.V. in his early professorial days, and each became respectably afflicted with the malady. Yet the behavior of this triumverate as the joint directors of the Stanford Language Arts Investigation clearly attests to their recovery.

In this investigation the directors set out to deal constructively and creatively with whole teaching-learning situations in actual school situations. Their purpose was to stimulate teachers of the language arts to translate best theory into usable instructional materials and workable classroom procedures and to chart the resultant growth of their pupils. A further purpose was to describe as simply as possible what actually took place in order that other practical school people might profit by adopting or adapting, as their various situations might permit. That the three directors succeeded in their efforts, I think no fair-minded reader of this volume can deny.

HAROLD C. HAND,
Acting Consulting Editor.

UNIVERSITY OF MARYLAND,
October, 1942.

PART I

But Is It Language?

1/2

CHAPTER I

RE-CREATING LIFE THROUGH LITERATURE AND LANGUAGE

By Walter V. Kaulfers, Grayson N. Kefauver,
Holland D. Roberts

School of Education, Stanford University

Relating the Language Arts to the Basic Purposes of American Education.—The well-being of a people and their capacity for orderly progress in the interests of the common welfare are ultimately dependent, at least in some degree, upon the cultural unity which they possess in language, customs and mores, and philosophy of life. This fact has always been recognized in the education of youth. In American education it was recognized generations ago through the introduction of common background work for all children, often by legislative mandate, in the form of required training in such fields as English and American history and government. These fields were intended to serve an integrating function for the purpose of providing the degree of cultural unity necessary for the conservation and orderly progress of the nation. In a sense, they constituted the core curriculum for the nation's youth.

As such, however, they did not occupy all the school time of the children. Provision was made for the education of the learner in fields that would increase his effectiveness as a producer of goods or services, or that would enrich his life as a member of society. Obviously, the offerings introduced to serve individual needs were not considered less important. It was natural, however, that such offerings should have varied more widely in kind and degree of training provided, and that many of them should have been introduced into the educational program either as requirements only for special groups of students or primarily as electives.

With the increasing interest on the part of our citizenry in college and university education, a third purpose began to dominate the field of education—that of preparation for institutions of higher learning. Owing to the powerful social prestige attached to college-preparatory curriculums, the trend has been overwhelmingly toward enrollment in offerings that prepare for the university. In some communities the increase has been so great that the guidance of school counselors has often been overruled by the insistence of parents on the democratic rights of their children to "keep up with the Joneses."

The current trend in American education represents in part an effort to reorient the program of the school in such a way as to serve the needs of all children, without sacrificing its social obligation to provide a common basis for the cultural unification of our people. In some quarters this trend has given impetus to the concept of the core curriculum as including those basic educative experiences which *all* children should desirably share if society is to maintain an orderly course in the face of social change.

It is in the nature of things that this unifying experience should draw heavily upon the field of English language and literature, and upon the nature and backgrounds of American institutions. It is only natural, too, that these fields should be fused at certain levels into orientation or core courses. No great literature, for example, can be fully understood or appreciated except in the light of its social conception. The world's greatest books were written, not as an exercise in language nor as an illustration of form, but for a creative social purpose. Thus a program that brings two or more fields into such an intimate rapport that they reinforce and strengthen each other does not involve a sacrifice of significant values, but rather a cultural gain in the way of broader and deeper insights that will give the student a better picture of life as a whole as a basis for effective participation in the life of society.

The approach of the traditional curriculum has been sorely deficient in providing the broad, balanced perspective needed for effective living in the modern world. It has left to immature minds the difficult task of fusing fragmentary impressions into significant wholes. As a result, some of the most important insights that give meaning and direction to life—that make education itself really significant—have been lost entirely. The realization of this loss has given impetus to the movement toward unification in basic fields.

Unification thus implies the organization of learning programs on the basis primarily of the insights needed for effective living in modern society and for the development of balanced personalities, rather than on the basis represented in traditional classifications of subject matter. The fusion of content from two or more fields as attempted through the medium of core courses is but one of many means for helping the learner in the difficult task of enlisting all those relevant experiences and learnings from his in-school and out-of-school life which are needed for the development of functional insights into the problems of human living and for the building of well-rounded personalities.

That unification involves the ultimate scrambling of all subject matter into a nondescript potpourri is, of course, a misapprehension. Indeed, fusion has so far been confined almost entirely to orientation courses, which in their totality at the secondary-school level occupy hardly more than one-third of the pupils' time. There is and always will be a place for special offerings that meet the needs of special groups of pupils. That unification involves a sacrifice of skills in the basic tools of learning is likewise a misconception. It merely attempts to place the skills in their proper place as means to ends by supplying them with an immediate purpose in a dynamically significant setting. Enough evidence is available to indicate that skills developed in isolation as ends in themselves are not learned so effectively as when practiced in immediate connection with content that has meaning to the pupils in terms of a purpose that is significant to them. More than this, there is every reason to believe that skills developed in any other way either function without purpose in later life, or not at all.

Although unification has thus far been attempted almost exclusively in that fraction of the total school program which is intended primarily to develop well-balanced personalities and the degree of cultural unity indispensable to the life of any people, the realization is growing that other fields besides English, American history, or physical education, can offer significant contributions to these objectives. Art and music, for example, are in many ways as important unifying factors in individual and group life as literature. Thus the school has endeavored to draw upon these resources as means for making its program richer and more effective. In so doing, it has in no case displaced special offerings in the field of music history or appreciation, harmony, or art. It has merely related art and music to that indispensable minimum core of cultural experiences which *all* pupils should possess as a basis for worthy membership and wholesome living in American society. In so doing, the school has integrated art and music. Insofar as special offerings in art and music have reinforced the work of the core curriculum in contributing to the realization of its central objectives, to that extent have art and music been unified in the common background of experiences of pupils.

From these examples it is evident that the unification of special fields with the central objectives of education can be achieved in several ways: *e.g.*,

1. Through the selection of content and learning activities that will directly or indirectly supplement or reinforce the ultimate unifying objectives in terms of different avenues of approach.
2. Through the fusion of relevant content from the special fields.
3. Through the introduction of such orientation courses in special areas as will contribute simultaneously to the realization both of the ultimate objectives of the curriculum and of the more specific aims of the special fields.

These three alternatives are open to all teachers. The question of unification as it relates to the field of the language arts—the foreign languages and English—therefore, is fundamentally: Can the language arts contribute to the realization of the central societal objectives of modern education without loss to the special objectives —ability in language, etc.—for which pupils are enrolled in the field? If the answer is in the affirmative, then the significance of the language arts as fields of culture in American education will be greatly increased and their position immeasurably strengthened by their direct rapport with the primary objectives for which schools exist. It is, therefore, appropriate to consider briefly the primary objectives of the traditional English and foreign-language courses, and to inquire to what extent outcomes in terms of these objectives would be sacrificed or enriched through unification along the three lines indicated.

Certainly abilities to understand and use language as a means of communication in reading, writing, or speaking are special objectives of pupils enrolled in English and foreign-language courses. As special skills per se, however, these abilities have no more bearing upon the ultimate goals of education—the building of cultural unity—than has proficiency in any basic skill; for a skill has life meaning only in terms of the *use* to which it is put. Its social or cultural significance does not lie solely in the degree of potential mechanical proficiency involved, but in the results that the skill achieves. After all, there are people with college degrees in penal institutions and asylums as well as in *Who's Who.* It is therefore evident that any language program in which the skills are not put to effective use as means for attaining socially or culturally significant outcomes until after the large majority of the learners have either left school or been dropped from the courses cannot expect to integrate in any significant way with the ultimate unifying objectives of the school, for these far transcend mere literacy.

The conclusion is thus inescapable that if teachers of the language arts wish to tie in their work with the fundamental purposes of the school—the building of well-rounded human personalities and the development of a desirable degree of cultural unity in our citizenry—they must provide learning situations in which the skills in reading, writing, or speaking are developed *from the beginning,* in and through practice that yields immediate results in the nature of desirable attitudes, interests, appreciation, or insights, or in the way of socially acceptable modes of living. Unification then becomes significant in the degree to which such outcomes are achieved by the pupils.

Fundamentally, therefore, the issue raised by any proposal to unify the language arts with the central objectives of public education has been the question whether or not the linguistic abilities could be developed as effectively as at present through practice that yields immediate returns in the way of outcomes with meaning for individual and group life in our society. Language is, of course, used in all subjects. The skills in reading, writing, speaking, and interpretation, developed in English and foreign-language classes, are used in communication wherever the student is working. This use of language skills should be thought of as an opportunity to develop power in communication. The situation is favorable for such development in that there is both a real reason to communicate and a concern with socially significant materials. The possibilities for growth through this experience are frequently not realized because the teachers in the various courses are not alert to their opportunity and responsibility. The development of reading and speech clinics and writing laboratories to provide assistance to students is a recognition of the opportunity for significant language experience in all the courses and activities of the school, and of the desirability of utilizing real communication situations to improve power in the use of language. We shall probably have greater use of this plan of instruction in the future.

In the light of such results as have been obtained by the investigation by developing abilities in language from the start in and through meaningful content, the answer to the question of feasibility would seem to be in the affirmative. This, in a sense, would seem to be only logical, for language is primarily a vehicle for the communication of feelings, wants, and ideas. It was never developed as a skill except in a social situation involving always a speaker and an audience linked by content in the form of *meaning*. It would, therefore, seem illogical to regard form as separable from content, or to expect any language program to be highly successful in developing ability to communicate, which attempts to teach form in isolation from content, or in a setting that bears little relationship either to the essential nature of language or to the conditions in which it can function effectively.[1]

Extensive research into the functional value of formal training in English grammar, as a means of improving the pupil's ability to use English fluently and correctly, supports this view.[2] Abundant evidence[3] is available to show that pupils who have been taught the rules and terminology of English usage in terms only of formal exercises[4] (rather than in immediate connection with their *own* efforts to communicate something of interest or significance to themselves) do not speak, read, or write English either more fluently or more correctly than pupils who have had no formal training in sentence analysis, diagraming, or parsing.[5] The guiding principle of the emerging curriculum in English, therefore, is that form and mechanics can be taught best in connection with the pupil's own speech,[6] when he is preparing to write or speak about something that he wishes to communicate so as to interest, influence, or inform some real person or audience—not always just the teacher.

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[1] KAULFERS, WALTER V., and HOLLAND D. ROBERTS, *A Cultural Basis for the Language Arts*, pp. 1–16, Stanford University Press, Stanford University, Calif., 1937.

[2] O'ROURKE, L. J., *Rebuilding the English-usage Curriculum to Insure Greater Mastery of Essentials: A Report of a Nation-wide Survey*, The Psychological Institute, Washington, D. C., 1934.

[3] FROGNER, ELLEN, Clarifying Some Facts, *The English Journal*, Vol. XXIX, pp. 653–655, October, 1940.

[4] BRIGGS, T. H., Formal English Grammar as a Discipline, *The Teachers College Record*, pp. 251–343, September, 1913.

[5] DOUGLAS, HARL R., and CLIFFORD KITTELSON, The Transfer of Training in High School Latin to English Grammar, Spelling, and Vocabulary, *Journal of Experimental Education*, Vol. IV, pp. 26–33, September, 1935.

[6] HATFIELD, W. WILBUR, *What Grammar? and How?* Public Relations Committee, National Council of Teachers of English, 211 West 68th St., Chicago, 1937.

It is well to consider whether this principle does not have at least a certain degree of significance also for the foreign languages,[1] for, though the two fields may be different, the psychology of learning among children is not. That the application of this principle to the learning program in foreign languages presents more difficulties than in English is obviously true. That its application in certain localities may run counter to the formal entrance examinations of conservative colleges and universities likewise cannot be denied. Yet, it is doubtful if these handicaps need block all efforts to promote the effectiveness of the foreign-language program in realizing its own central objectives, or frustrate all attempts to increase the significance of its contribution to the basic purposes of the modern school. It is interesting to note, for example, that some of the most successful attempts to enrich the foreign-language program in terms of socially and culturally significant values, and to develop skill in reading, writing, or speaking through the medium of content that has meaning in terms of such values, are to be found today in the lower division programs of colleges and universities.[2] The most college-centered high-school or junior-college teacher, therefore, does not lack worthy precedents to follow.

The most important problem facing the investigation was one of finding content and learning procedures that would make unification possible without sacrificing attainment of proficiency in the skill uses of language. Inasmuch as the description of possible solutions in terms of concrete materials and classroom activities occupies several chapters of this volume, it is unnecessary to present a detailed analysis within the limits of this discussion. The guiding principles underlying these solutions, however, can be summarized in part as follows:

1. Abilities in language should be developed from the start through content that is worth reading, writing, or talking about from the standpoint of its cultural or social significance to the pupil.
2. Outcomes in lower-division offerings should be evaluated primarily in terms of the social or cultural significance of the results achieved in the process of developing ability to communicate or

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[1] Barber, Joseph E., Finds English Grammar of No Benefit to Pupils of Foreign Languages, *The Nation's Schools*, Vol. XVII, p. 25, January, 1936.

[2] Kaulfers, Walter V., "The Challenge of Education to Prospective Teachers of the Foreign Language Arts," *The Challenge of Education*, pp. 259–275, McGraw-Hill Book Company, Inc., New York, 1937.

comprehend content chosen for some educative purpose beyond the mechanics of language.

3. Learning programs should be organized in terms of meaningful *activities* that will enable the children to develop ability in language through abundant practice (in emulation of examples of good usage), instead of through mere theorizing in English about language.

4. Functional practice in particular phases of language usage should be provided as needed for the immediate performance of these activities.

5. The traditional preparatory concept governing elementary courses in foreign language should be reinterpreted to permit the development of skills through abundant practice in terms of content and activities that yield immediate values.

6. Language skills should be developed wherever possible through practice involving learning materials and procedures that, in terms of the ultimate objectives of the curriculum, will supplement or enrich (perhaps through entirely different avenues of approach) the common unifying experiences provided for all pupils by the school.

It should be noted, however, that the language arts *curriculum* may consist of more than one type of offering. Indeed, there is no reason why the secondary school should not emulate the practice of English and foreign-language departments in many universities by providing survey courses in foreign cultures, orientation courses in the foundations of language, offerings in world literature, and the like, open as electives to any and all interested students without special prerequisites. Such offerings obviously are not foreign-language courses in the usual sense of the term, but they should be as legitimately a part of the language arts *curriculum* as courses in music appreciation are of the curriculum in music, or as parallel offerings are of the language curriculum of many outstanding colleges and universities.

Why Foreign Languages?—In any discussion of the place of the foreign languages in American education the curriculum maker is usually confronted with two fundamental questions: "Why should foreign languages be taught at all?" and "Why cannot the presumed social and cultural values of foreign-language study be achieved just as well through the medium of English?" The answer to the first question is simply, "Because people want to study them—often with a view to learning to read, write, or speak them." One need only consider the voluntary enrollments in foreign-language classes in evening schools, private study groups, commercial colleges, and even transient camps for itinerant boys[1] to find evidence of a widespread popular interest, which even correspondence schools, newspapers, and radio stations have frequently sought to capitalize. Naturally, this interest varies in intensity with the social and cultural needs stimulated by the local environment—a relatively greater interest in Spanish in Texas, New Mexico, Arizona, and California; in French and Spanish in Ohio and Louisiana; in German in Kansas and Wisconsin, etc. During an era in which all the major languages of the world enter the average home via the short-wave radio, however, this interest is no longer confined exclusively to regions in which the language is spoken by foreign settlers, or to people who patronize the opera or concert stage. As Wriston has indicated, the average man is in more intimate contact with foreign languages today than the elite of a century ago.[2]

> It is a paradox more puzzling than any so far, that as long as the United States was really isolated, with a minimum of international trade, no cables, no telephones, no radios, no steamships, no airplanes, no motion pictures, and relatively few immigrants who did not speak English, every well-educated man was trained in the foreign languages. Now, with twenty million daily radio listeners, with ten million more in daily contact with foreign languages, with all the modes of present-day contact, many disputants insist that foreign languages are not important. They are taught grudgingly, therefore poorly, and then it is declared that the results do not justify them. The cold fact, stripped of all wishful thinking, is that the "common man" has more direct contact with foreign languages today than ever before in history.

The answer to the second question is not that social and cultural values can be achieved best through the study of a foreign language, but that a foreign language cannot be learned effectively for any worthy life purpose except in terms of content of social or cultural significance. Skill in reading, writing, or speaking is developed only through *practice* in reading, writing, or speaking, and it should not impose too severe a strain upon the imagination to realize that none of these activities is possible in any significant degree without content in the way of ideas or information. To separate language from content is to mistake a copper wire for an electric current.[1] In seeking to develop ability in a foreign language from the start in terms of content and activities chosen for their potential bearing upon the development of attitudes, insights, and appreciations of real meaning for human life in the present and future, the participants in the Stanford Language Arts Investigation merely recognized the desirability of enriching the contribution of foreign-language study to the basic purposes of modern education.

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[1] OUTLAND, GEORGE E., Educational Desires of Transient Boys, *Sierra Educational News*, Vol. XXXI, pp. 31–34, April, 1935.

[2] WRISTON, HENRY M., Perspective Upon Education, *The Educational Record*, Vol. XXI, pp. 90–101, January, 1940.

The answer to the second question, "Why can't you achieve the presumed social and cultural values of foreign-language study more readily through English?" was, therefore, a simple one—"You can, if you do not care to learn the foreign language." For those students who are not interested primarily in learning to read, write, or speak a foreign language, the participants favored courses in which foreign civilizations and cultures are studied through the medium of the vernacular. In Part IV of this volume Louise Noyes discusses such an offering under the title "Builders Together." In "Mexicans Become Friends" Elizabeth N. Reed describes a similar program dealing with Mexican life and culture in English. "Learning to Know the Other Americans," by Mary L. O'Brien, presents in concrete detail the daily work of a senior class in Pan-American relations.

In view of the widespread interest in foreign-language study, however, the participants strongly endorsed the provision of adequate opportunities to learn foreign languages in school wherever the felt needs and interests of the population justify the maintenance of classes in terms of adequate voluntary enrollments. The participants strongly favored an extension of opportunities for instruction in Scandinavian, Oriental, Italian, Portuguese, or Slavic languages and cultures in localities where the social environment is particularly rich in untapped human resources.

The chart on page 397 lists types of offerings that deserve a place as electives in the curriculum of the secondary school. The number of languages that any one school can offer will depend upon the size of the community and the degree to which local interest and need create a sufficient demand. Small schools will probably be obliged to concentrate on the languages and cultures that best serve the educational demands of the vicinity. Accommodation of pupils of varying needs and interests in foreign languages and cultures is facilitated by means of a flexible arrangement of course offerings, and through differentiation of work within each class. In the light of two decades of experience with prognosis tests, exploratory tryout courses, and homogeneous grouping on the basis of intelligence quotients,[1] it is evident that effective guidance of students in the choice of language offerings is possible only insofar as provision is made within each course for varying degrees of interest, ability, and need. Certainly a school cannot expect to serve the needs and interests of any considerable number of young people if it limits itself to a single type of offering with uniform texts, assignments, and standards for all who enroll. The answer to the question "Who should study foreign languages and cultures?" is, therefore, "All genuinely interested young people whom the school can accommodate through appropriate differentiation of methods, content, standards, and activities." The degree of ability that a pupil is likely to develop in speaking the language is no more appropriate as a criterion for selecting or rejecting students interested in the foreign-language arts than such a criterion would be appropriate in the field of consumer education in art, music, or science. As in all branches of learning, some pupils develop only an avocational appreciation of the field, others become occasional performers on an amateur level, and a few develop skill sufficient to serve professional needs.[2] This is true of all areas of human experience and of all subjects taught in school. The foreign languages can claim no dispensation from this rule.

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[1] SISSON, EDWARD O., Foreign Languages as an Educational Problem, *School and Society*, Vol. 54, pp. 369–375, November, 1941.

The important thing for the curriculum maker to bear in mind is the desirability of enriching the program at all levels with stimulating content and activities that have a high surrender value in terms of insights, attitudes, interests, and human understandings of significance for creative, cultivated living in the present and future; and, wherever community interest in learning to communicate through a foreign language is sufficiently strong to justify foreign-language instruction, to make such vital content and activities the medium for developing and exercising the linguistic abilities from the first day to the last.

Among the surrender values that an appropriate choice of content, methods, and activities can yield are a better understanding of the nature of language, increased ability in English vocabulary and usage, the insights into the lives of people of different racial, environmental, and historical backgrounds. Although the opportunities offered by foreign-language study for comparing and contrasting different modes of thinking in language are numerous, and can easily be capitalized to yield important surrender values through a discriminating choice of methods that emphasize *interpretation of meaning* rather than formal grammatical equivalences of wording, relatively few students enroll in foreign-language classes for this purpose. Moreover the evidence tends strongly to support the conclusion that improvement in English vocabulary and usage is achieved far more effectively and economically through orientation courses in language arts of the type described in Chapter VIII. Similar conclusions hold for the study of foreign civilizations and cultures in English by young people who have no special desire to learn a foreign language.

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[1] Kaulfers, Walter V., *Modern Languages for Modern Schools*, McGraw-Hill Book Company, Inc., New York, 1942.

[2] Tharp, James B., Time Allotment for Foreign Language Study, *The Modern Language Journal*, Vol. XXV, pp. 598–608, May, 1941.

The Need for Curriculum Differentiation.—The case data on file in the offices of guidance counselors give proof that the heterogeneity of abilities, needs, and interests prevailing in secondary education is as great as that obtaining in society at large.[1] For every doctor, professor, lawyer, nurse, barber, waiter, janitor, or bootblack in America, there is a potential prototype in nearly every classroom. If the psychological test scores on file in guidance offices support any one conclusion, they show beyond doubt that mental differences are as great as physical differences in height or weight, and that consequently any effort to make all individuals measure up to a standardized program of curricular offerings is destined to prove as foolish as it would be to insist that all human beings jump over a 5-foot bar.

The futility of conceiving educational guidance primarily as a process of adjusting students to the curriculum is now generally taken for granted. As an educational service,[2] guidance has shown a marked reorientation, like the profession of medicine, from primary concern with remedial cure, to emphasis on preventive hygiene of the body and mind. In keeping with this trend, data covering the entire case history of the child as a total personality are gradually being assembled. Based on data of known limits of reliability and validity, these clues generally suffice to indicate, if not the precise route, at least the general direction in which the individual should travel. Yet when the counselor attempts to help the student to choose the most appropriate educational route he is often faced with the sorry fact that after all there is but one highway open, and that frequently this lone route leads to destinations too remote or too difficult for the learner to attain or too widely separated from his goals to make the effort of the journey worth while. It is for this reason that guidance offices in some institutions have been prevented from becoming more than a sort of combined information bureau and repair station, whose officers occasionally serve as a highway ambulance patrol.

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[1] KEFAUVER, GRAYSON N., VICTOR H. NOLL, and C. ELWOOD DRAKE, The Secondary School Population, *U. S. Office of Education Bulletin* 17, Washington, D. C., 1932.

[2] KEFAUVER, GRAYSON N., and HAROLD C. HAND, *Appraising Guidance in Secondary Schools*, pp. 16–33, The Macmillan Company, New York, 1941.

Insofar as the present emphasis on guidance bespeaks an increasing interest in the learner as a personality, it represents a most salutary and necessary development in contemporary education. Knowledge of individual differences, their nature and extent, and their implications for the curriculum, is obviously indispensable to an effective ordering of the learning environment. At the same time, however, one is led to wonder if the general concern with "guidance problems" has not been at least in some degree symptomatic of widespread conditions of curricular maladjustment as regards pupil ability to pursue with profit the conventional offerings of the secondary school.

In a sense, the science of guidance, while still in its infancy as compared with its potential development, has nevertheless outdistanced our ability to make full use of its findings. Just as in the field of science the contributions of research surpass our ability to profit therefrom in daily life, so in the field of guidance, knowledge of individual differences often remains functionless in the face of an inflexible curriculum. All this leads back to the thesis that there must be a more conscious recognition of the reciprocal relationship between guidance and the curriculum.

In keeping with this view, the Stanford Language Arts Investigation encouraged differentiation through new-type offerings and through individualization of work within these offerings. Part II of this volume contains reports of unified programs in which the work of pupils in several different fields—the foreign languages, English, social studies, art, music, and dramatics—is focused on a common unifying objective through joint teacher planning. Part III contains reports of foreign-language courses in which abilities in reading, writing, and speaking are developed from the start in and through content and activities chosen with specific regard for a unifying objective and social frame of reference. Part IV reports the experiences of pupils and teachers in courses designed to accommodate young people whose educational and cultural needs were not primarily associated with learning to read, write, or speak a foreign language, but with gaining human insights and appreciations in the field of intercultural relations. Part V discusses in practical detail a reconstructed language arts curriculum rooted in the long-range needs of American life and culture.

The Unifying Objective of the Stanford Language Arts Investigation.—It will be noted in the chapters that follow that, although the programs differ widely in methods, organization, content, and activities, all represent different approaches to a common ultimate goal. This goal was anchored in the long-range individual and group needs of American life, and served as a criterion for the choice of content, activities, and means of evaluation appropriate to pupils of widely varying social, economic, and educational backgrounds. The definition and explanation of this central objective are contained in the following excerpts from *A Cultural Basis for the Language Arts:*

> In the pioneer days of American society, when our national life was dominated by an economy of scarcity, the conquest of the physical frontier, and the capitalization of our rich endowment in natural resources, represented a very vital and immediate concern of our citizenry. Today, however, that frontier is more than conquered; it has been developed sufficiently to transform our controlling economy of scarcity into a potential economy of abundance.
>
> By virtue of its diverse social composition, its youth, and its size in area and population, the United States is probably as vitally in need of a unifying cultural objective as any country of the Western Hemisphere. In the days of sparse populations and unlimited opportunities for social and economic expansion, the need for such an integrating force was not always apparent; but, in our era of increasing interdependence, it grows daily in social significance. The coronation of a king, the movements of armies, are heard in almost every home in America. We are an indissoluble part of the world.
>
> In the past, our approach toward the building of a dynamic unified Americanism has not always been the most tactful or constructive, either psychologically or socially. Not infrequently it has been negative in effect—at times even chauvinistically suppressive. Rarely has it sought to capitalize the social heritage which we have received from all parts of the

world. Instead, we have often cast aspersion upon those who left foreign lands to become Americans. At times we have gone so far as to invent depreciative names for these groups—derogatory epithets that unfortunately have found their way even into the vocabularies of our youth. The result has not infrequently been an enforced introversion of our foreign population into isolated colonies, with a consequent increase in the problems of Americanization, and an unfortunate loss to the development of a creative Americanism. For it should be indicated that the potential resources lying fallow in the rich cultural background of the large numbers of our population who are of foreign descent, could, if effectively capitalized rather than suppressed, be made to yield a new-world culture of infinite variety and fertility. This Old World social heritage is as rich as any endowment with which nature has favored us in the form of natural resources, and its effective utilization in our contemporary era of increasing emphasis on social values is destined to grow daily in significance.

The meaning of a unified conception of the language arts in concrete terms is offered in the accompanying outline proposed for use by schools and educational systems in the construction of integrated programs. Other realizations of the principles stated here will readily suggest themselves. Nothing is to be thought of as permanent. Individual schools can change or amplify the plan for building a curriculum to meet the specific needs of their own and national and racial groups. Attention would naturally be directed first to the study of the cultures of those groups represented in the community and to others related to them.

Central Objective

The development of a creative Americanism:

The conscious purpose is to understand and appreciate American civilization as an integral part of present and past world civilizations and to develop cultural integration in the present and future by effective communication of socially significant content through the medium of English and other languages.

Enabling Objectives

1. To evaluate the various contributions of European, Asiatic, and African peoples to the building of American life and culture, and to create favorable conditions for such contributions in the future.
2. To understand the part America has played in developing the cultures of other peoples, and of world culture, and to participate actively in the development of more important contributions in the future.
3. To gain a sympathetic understanding and appreciation of the cultural meaning of the major civilizations of the world irrespective of their interrelationships with our own people in the past.
4. To build power in language in the service of these aims.

Obviously this task is too great to be left exclusively to any one branch of the curriculum. It must be the constant subject of attention of the entire program of public education. Moreover, any institution comprising within itself so wide a range of interests, abilities, and prospective vocational destinations as obtains today in the American secondary school must provide many differentiated means of approach to this goal. To expect all adolescents of widely divergent capacities and educational needs to attain this objective solely through one type of offering, is naïvely to cherish the improbable. Indeed, it is the perspective gained by approaching a problem from more than one viewpoint which is of immeasurable value in contributing an understanding of its fullest implications, and in determining its most effective solution.

The foregoing list of enabling objectives would have to be extended to comprehend the full scope of the language arts program. The four that are presented emphasize the social aims. The program in language will also stress the development of power in the use of language in writing, speaking, reading, and interpretation. This emphasis on power in communication is in sharp contrast with programs that place chief stress on developing knowledge about language. The directors of this project do not contend that knowledge of the language may not contribute to the development of power in communication. They conclude from the evidence available that power in communication is best secured from practice in communication under guidance, combined with an evaluation of the language forms that communicate most effectively and most acceptably. At times, there will need to be specific practice or drill to supplement and support the actual experience in communication. Throughout the program, however, the emphasis is upon experience in a real communicative situation where socially significant material is being used. Unless this is done the program of instruction may even have an injurious effect on language usage.

An Organic Social Philosophy of Language.—In orienting the study of English and foreign languages, literatures, and cultures toward this central unifying objective, the investigation stressed the necessity of translating into action an organic social philosophy of literature and language. The basic assumptions of this philosophy were briefly as follows: It was assumed that language is primarily a social phenomenon—it was invented as a medium for the communication of feelings, wants, and ideas. It was developed in a social situation involving a speaker or writer and an audience linked by content in the form of meaning. The investigation therefore regarded form as inseparable from content. In the light of the results of the traditional curriculum it questioned the efficiency of any program of instruction that attempted to teach one aspect of language in isolation, or in a setting bearing little relationship either to the essential nature of language or to the conditions in which it can function effectively. Its guiding principle, derived from research into the psychology of learning, was that form and mechanics can be taught best in connection with the pupil's own speech when he is preparing to write or speak about something that he actually wishes to communicate in order to interest, influence, or inform some real person or audience—not always just the teacher.

Second, it was assumed that language, in the broad sense of communication, is man's most significant social invention and most indispensable medium of thought. As such, it deserves study not merely as a static code or tool per se, but as a dynamic force conditioning the everyday lives of human beings. The investigation, therefore, recognized the appropriateness of affording opportunities to all interested young people for the development of insights into the subtle role of language in law, education, religion, propaganda, politics, and international affairs, as well as for the development of an appreciation of language as an aspect of personality and as a sociocultural stratifier.[1]

Third, it was assumed that literature is the mirror of life and the treasury of human experience, thoughts, hopes, and ambitions. The investigation therefore recognized reading as more than a form of literacy, and as more than a mere linguistic exercise. It conceived of reading as a key to life, and as an essential life activity in itself. Consequently, it urged the importance of providing adequate materials and opportunities in foreign languages and English for reading which would not serve merely as an escape from reality, nor as a mere illustration for rules of grammar, but which would afford an understanding of life, and a means for intellectual participation both in the solution of its problems and in the realization of its fullest potentialities. The investigation's criterion for literature was not exclusively one of form, but also one of content; its approach to literature was not merely aesthetic, but also social. No great literature can be understood or appreciated except in the light of its conception. However, if its purpose is too remote from the lives of young people or too profound to be understood by boys and girls, it is doubtful if forced attention to the aesthetics of form alone, or to the translation of words as a mental discipline, can make it of life value or significance to them. Moreover, the investigation's conception of literature transcended belles-lettres or fiction; it embraced all the worth-while recorded experience of mankind that has meaning for human life in the present and future.

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[1] Kaulfers, Walter V., An Integrative Approach to the Socio-cultural Aspects of Language, *The School Review*, Vol. XLVI, pp. 737–744, December, 1938.

In terms of this philosophy no approach to language could be considered acceptable if, through a grossly mistimed or disproportionate emphasis on form and mechanics to the neglect of meaning, it destroyed the very nature of language or the conditions in which language could function effectively. In terms of this philosophy no approach could be tolerated if, through a futile insistence upon adult standards of perfection at levels of maturity where these simply could not be attained by boys and girls, it converted language into a disciplinary instrument for the frustration of any child.

Fourth, language was conceived of as a mode of human action and of human behavior. It was never thought of as an impersonal means to some disparate end, but as far as possible always associated with living people striving to improve their lives and the living conditions of those about them. It follows that the methods and procedures were generally concerned with activities directed toward progressive changes in personal and social living. Language for greater knowledge or scholarship, or as a discipline, appeared only in the service of vital human endeavors common to all people. Language was used to unify men rather than to separate them.

In any program that stems from the voluntary interests of teachers in the improvement of their teaching, available materials, and the background, abilities, and recent activities of the participants will determine the range and variety of the program. Certain important areas of the language arts—speech, radio, journalism, and motion pictures—are included only indirectly in these reports. They are of central importance.[1]

Criteria of Evaluation and Outcomes.—In evaluating differentiated approaches to common goals it is easy to commit the fallacy of "using a Holstein score card to judge a Jersey cow." In appraising the outcomes of their work, the participating teachers therefore used traditional measuring instruments only insofar as their programs had elements in common with traditional courses. The measurement of basic skills was the easiest of all aspects of the evaluation program. Averages on departmental or standardized tests, made by pupils of like age and ability previously taught by the same teacher in the same school, were used as norms when control classes could not be organized. The chief problem of evaluation, however, was to find ways and means for appraising the contributions of the programs to growth in ability to use language and literature for worthy life purposes. Anecdotal records, attitudes scales, and social insight tests were variously used as indicated in the reports that follow.

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[1] Roberts, Holland D., Helen F. Rachford, and Elizabeth Goudy, *Airlanes to English*, A Guide to Speaking, Listening, Reading, and Writing through Speech and Radio, McGraw-Hill Book Company, Inc., New York, 1942.

Inasmuch as the effect of the program upon the pupils themselves can hardly be gauged by numerical measures, the desire that it aroused in them to continue the work voluntarily, the ratings that they gave the work from the standpoint of its personal value and appeal to them, and the actual products of their work are submitted without detailed statistical evaluation, for their merit can be judged directly through the exercise of the same critical intelligence that ultimately gives life meaning to a number or score.

A careful reading of the reports will show that the teachers were concerned with evaluating the growth that the *individual pupils* made between the beginning and the end of the course in the direction of the ultimate goals of the investigation and of the life purposes for which schools exist. This concern is obviously quite different from determining how well a group of pupils can, figuratively speaking, clear a 5-foot bar when ordered to jump following a uniform period of preliminary training, for the aim of the teachers was to guide the growth of young people through literature and language rather than to classify them according to scores. Because of this fundamental difference in the philosophy of education underlying the experimental programs, it is doubtful if the outcomes can be compared with programs in which skills are measured without regard for the insights, appreciations, or life interests that ultimately determine whether they will be used in out-of-school life for any purpose that justifies taking the time and effort in school to acquire the skill in the first place. For there is little point to laying a foundation for anything if in the process the pupil loses all desire or incentive to build something of significance upon the foundation that he has laid. The number of withdrawals from the classes for other reasons than changes of residence or ill health, and the number of pupils continuing voluntarily into advanced classes, therefore, deserve careful consideration in any long-range program of instruction, such as a foreign language, where the evidence from innumerable studies lends strength to the conviction that the first two years often eliminate more pupils than they educate.[1]

Although data on evaluation form a part of almost every report, the following generalizations would seem to be warranted on the basis of the information supplied by the teachers themselves in their own words:

1. In classes in which these principles have been put into operation in the first two years there has been an increase of 100 to 300 per cent in the number of pupils who continue into advanced foreign-language classes beyond the two years ordinarily required for admission to college.

2. The number of pupils discontinuing the study of the language by choice or through failure has been materially reduced—in some instances by as much as 95 per cent.

3. Student interest in language study has been maintained at a high level as indicated not only by unsigned student reactions and comments, but also by such evidences as are reported in the two preceding paragraphs.

4. Ratings made by the experimental classes on batteries of race-prejudice scales indicate without exception a conspicuous gain over the control classes in tolerant and sympathetic attitudes toward the people whose language is being studied. This should be considered significant if the cultural objectives commonly found in courses of study are to serve some more functional purpose than that of providing a decorative preamble to outlines of "grammar to be covered."

5. In the experimental classes in which reading, writing, and speaking centered from the start around cultural reading content, the gain in information about the country and its people (in relation to their contribution to American and to world cultures) was from two to three times as great as the gain revealed by the test scores of pupils who studied foreign languages in the conventional way.

6. The advantages reported in the foregoing paragraphs were achieved without any sacrifice whatsoever in ability to use the language correctly in speaking and writing, or to read the language

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[1] KLEIN, ADOLPH, Failure and Subjects Liked and Disliked, *High Points*, Vol. XXI, pp. 22–25, January, 1939.

with understanding. The average scores made by the classes on objective measures of ability in reading, grammar, and vocabulary were in every case as high as the averages traditionally made by pupils of like age and ability on departmental examinations, or on such well-known measuring instruments as the *Cooperative* (Spanish, German, French, and Latin) *Tests.*[1]

7. Although valid and reliable tests of fluency in the conversational use of language are not available, the teachers are convinced that the gain has been marked—especially with regard to the development of *Sprachgefühl,* or feeling for the language, and of security and freedom in oral expression. Outside visitors have repeatedly been impressed with the superiority in oral work—in the desire voluntarily to participate—of pupils enrolled in the experimental classes. The latter seemed to show greater *esprit de corps.*

8. Although the foreign-language teachers felt that their work was severely handicapped by the almost total absence of textbooks and readers containing content worth reading or discussing in terms of the central objectives of the investigation, they nevertheless agreed that they would "never go back to the old plan."[2]

9. Considerable evidence of achievement of the central objectives stated on pages 17–18 of this chapter are clearly indicated in many of the reports presented here and in *English for Social Living.* Outstanding examples of programs designed to develop "a creative Americanism" whose "conscious purpose is to understand and appreciate American civilization as an integral part of present and past world civilizations and to develop cultural integration in the present and the future by effective communication of socially significant content" will be found throughout the volume. Representative samples are "Learning to Know the Other Americans," a Sacramento diary of an elective senior course in Pan-American relations, and "Builders Together," an effective Santa Barbara experiment in world friendship with high-school sophomores. In such school concern with the representative peoples and cultures that make up the immediate environment in their relationships with other lands and countries, the acceptance, voluntary

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[1] *Cooperative Foreign Language Tests,* Cooperative Test Service, 15 Amsterdam Ave., New York, N. Y.

[2] KAULFERS, WALTER V., Foreign-language Outcomes of the Stanford Language Arts Investigation, *School and Society,* Vol. LII, pp. 235–237, Sept. 21, 1940.

participation, and support of teachers, pupils, and community is perhaps the most important evaluative evidence of successful outcomes. When representative pupils can say, "We were able to delve into the lives and customs of these people (Scandinavians, Italians, and Mexicans) and learned geography, economics, history, and English all in one," or "The course was lively and interesting and suggestions to the students brought amazing results. We saw Mexican, Italian, and Scandinavian exhibits and ate their foods," it is clear that attention, interest, and understanding are being centered upon the basic aims. When, in addition, the statements concluded, "I would advise every sophomore entering high school to sign up immediately for Builders Together," or "The whole idea behind the study was a better understanding of other countries so that we as Americans might build together for peace and good will among nations," it becomes obvious that specific attitudes are being developed to support these aims.

Evaluative material on the enabling objectives—understanding the contributions of other peoples to our culture, of our contributions in turn to them, and the broad world-wide understanding of significant cultures irrespective of present interrelationships—is likewise fully represented in such reports as "A Cultural Basis for Learning Spanish" by Saima Koski, "France Enrolls in the French Class" by Jewell Torrieri, and "Mexicans Become Friends" by Elizabeth Reed. Here again the materials used and the activities described are the foundation evidence of the new structural approach to secondary education. Some detailed evaluation is offered of the effectiveness with which the work was carried on. That, however, was incidental to our purpose in organizing a language arts program that contributes to the reconstruction of our society through education.

10. Finally, there is in the great majority of the reports a clearly stated concern with the welfare of human beings. The teachers were not preoccupied with covering set subject matter or inculcating facts irrespective of their use or effect, but were working to help their pupils enrich their lives in the present as well as the future, and to cooperate with them in constructing a friendly, unified world for all peoples. The names and personalities of pupils appear, and the classroom comes to life. Here is Jesús who picks up scattered papers from the school grounds for the N.Y.A. and does little work in class; Angelita who has been evicted from her own home and works for her room and board; Guillermo, football hero

who has changed his name to Mike, alert and inquisitive after working in a pool hall every day until midnight; and lovely María who dances the *Tapatío* before the P.T.A. It is in their growth and their progress as people that the school and teachers were interested. Such interest is fundamental in evaluating the attitudes, habits, and activities of teachers. In like manner the young people came to look upon the teacher and each other as people participating in important life processes. In "We Mexicans" by Eddie Ruth Hutton, we find them saying, "We like this class because we have many friends here," "It's fun working together with people who are like ourselves," and "We do interesting things, and help each other with our mistakes and have more liberty."

But is it language? If grammar, vocabulary, and reading are conceived of as *means* rather than as ends, then the outcomes reported above in terms of attitudes, interests, abilities, and cultural insights would seem to provide an affirmative answer.

In the following chapters the reader will find gratifying evidence of the increasing extent to which teachers of the foreign languages, English, and social studies are becoming aware of their opportunity to make an effective joint contribution to the building of a creative and enlightened Americanism through a more functional capitalization of their interest in foreign peoples and of their acquaintance with the divers foreign cultures represented in the human backgrounds of our citizenry. Upon the effective capitalization of this opportunity on the part of foreign-language teachers in guiding the growth of boys and girls from day to day will depend the significance of the role that the foreign-language curriculum will play in the secondary schools of tomorrow, and in building the future of America.

PART II

Foreign Languages in a Unified Language Arts Curriculum

CHAPTER II

"WE MEXICANS"

Meeting the Language and Social Needs of Mexican Children

By Eddie Ruth Hutton

Phoenix Union High School, Phoenix, Ariz.

Foreword: In "We Mexicans" Mrs. Hutton describes a core course for Mexican-speaking children. It is doubtful if in the entire field of educational reporting a finer example can be found of a program that is built directly in terms of the life needs of young people as they actually face the teacher in the classroom, or as these needs arise during the school year. Attention is called to the way in which a gifted teacher has provided for growth in two languages through content and activities that contribute directly to the building of integrated personalities and to social adjustment. In "We Mexicans" one sees 30 young people, not as I.Q.'s or college-preparatory pupils, nor as terminal students, but as human beings who respond to the sympathetic guidance of a teacher who knows the problems of Mexican people, and how to teach the "humanities" without losing sight of humanity, or of the basic purposes for which schools exist.

The interested reader will find the following leading questions helpful as guides to a critical study and evaluation of the report:

1. What are the specific "needs" in terms of which the program was organized?
2. How did the teacher arrive at these needs?
3. Through what specific types of content and activities did the teacher meet these needs?
4. What was the most important single contribution of the program to the education of the young people enrolled in the course?
5. What serious disadvantages handicap pupils from non-English-speaking homes when assigned to classes in which a majority of the students are the children of English-speaking parentage?
6. What would you do with this group of pupils from now on?

—Editors.

It is registration day. Before me is a group of 30 Mexican children. We are meeting together for the first time and fear prevails. I can see it in the faces and actions of every child. None of the boys and girls comes from the Mexican aristocracy. A few come from middle-class homes, the majority from homes of families on relief, or where fathers do day labor infrequently, or where mothers work as maids and try to support a family of eight on five dollars a week. Twenty-five of the group were born in the United States and five in Mexico. Forty-three of their parents were born in Mexico, fifteen in the United States, and two in Japan. None of the parents has completed more than eight years of school and more than 50 per cent speak no English. This is a significant fact: The children are Americans trying to adjust their lives to the American plan. Yet they are hampered and bound by the traditions of another culture, trying to understand, feel, and express themselves in one language at school and in another at home.

Through individual conferences and printed forms I ask questions about their parents and themselves. Where were they born? Does your mother work? Does your father work? They refuse to answer me because, no doubt, I want to stir up trouble about the legality of their parents' entry into the United States. Do I want to send them back to Mexico to till the soil with a crooked stick and starve? Why should I, who have enough to eat and respectable clothes to wear, humiliate them with personal questions about who works and where and how much they make? Yes, their families are too large, a baby a year. What is that to me? Surely I am only curious and do not mean to help them. But they will get even with me! They will tear my heart out with their cruel Latin humor; they will humiliate me! Here is their chance to gang up against one member of a society that bars them from public dances and skating rinks sponsored by civic organizations, and allows them the privilege of municipal swimming pools only on the day before the water is changed.

So the class begins. They succeed in all they have set out to do. They taunt each other. Their only cooperation comes when they unite themselves against me to ask a speaker from Mexico if the teachers there are as cross and mean as those in the United States, and if the schools there can possibly be as horrible as the ones they are forced to attend in this country.

I want to do so many things for these children but I cannot so long as I must maintain order through force, so long as they feel that I am the monster created by Frankenstein. In self-defense, I conclude that they don't deserve kindness and consideration. I can't give them freedom. They don't know how to use it. Then I think that for generations their people have had no freedom. I think that most of them must be tired—tired of living in one room, tired of sleeping three in a bed, tired of being cold in winter and hot in summer, tired of wearing discarded, ill-fitting clothes, tired of tortillas and chili. Nervous, sad, at loose ends. Americans afraid of the English language and customs.

I will try again, but where shall I begin? First, I tell them I have asked for them particularly because I like them and think we can have fun doing things together. Their expressions change for a moment. They are pleased. Then they revert to their cynicism and bluntly ask, "Why" We can read books for amusement and learn new things about Mexico. Too, I want them to help me by giving me an opportunity to speak Spanish. I need the practice. So they are to help me? That sounds better. Maybe I do like them.

Informally and with no mention of their retaining anything I say, I tell them something of the beauty of their country and the civilization of their ancestors. I conclude by telling them how proud they should be to be descendants of the race. Although being proud of one's Mexican descent is strange and new to them, they almost believe it. They don't say so, but I can tell. There are a few guarded questions. There is a faint quality of mellowness. They are dropping their masks like the Great God Brown. Maybe just for a moment, but it is a good indication.

Later, I tell them humorous Mexican incidents and customs. Now they are able to laugh at their own people, for an intelligent race is privileged to have its own peculiarities. Besides, the person who told the tale doesn't think that the Mexican is any stranger than an American or an Englishman or a Chinese.

Suddenly the group has changed. Of course, this change must have been a gradual development, but I cannot see it that way. Yesterday they were taciturn and unapproachable. Today they are interested in everything we do. The tenseness has gone. Their fear has left them and an unusual amount of freedom prevails. They will talk. The little boy who broke his arm while attempting to see a football game from an insecure limb of a tree sighs, "Mees, I'm in 'luff'." Another, "Beans is awful good cooked in a *cazuela*. I'll bring you some," or, "We had a swell dance last night." Obviously these comments deserve little attention, but when a child says, "What course shall I take next year?" or, "How do you get a book out of the library?" it is important enough to demand the time and attention of the entire group.

But you must meet some of the group individually. Here is Jesús who works on N.Y.A. He picks up papers on the campus. He has a basket and a long stick with a spike on the end with which he stabs the papers with the zeal of a fisherman spearing a slimy, wiggly eel. I see him every day and warn him not to include me in the debris. At first he solemnly answers he will not. Weeks later he walks boldly up to me, pats me on the shoulder, and declares that I will be the next bit of rubbish to be tossed in the basket. In class Jesús does very little work, but he has a good time. At the end of the year he said, "I would like to give you a 'kees' for being so good!"

Angelita is the product of a Mexican mother of questionable virtue and a prosperous Japanese father. The mother deserted the family, the father married again and died, leaving all his worldly possessions to Angelita's stepmother. Angelita has been evicted from her own home and lives with an American family where she works for her room and board. She is intelligent and hungry for a little affection. Often she comes to me with her most personal problems and then rewards me with a small present—for example, miniature leather chaps which she has bought for a woefully small sum that she has received for scrubbing floors.

Gumesinda comes from a middle-class family. She eats vegetables and drinks pasteurized milk. She realizes the conditions of her people and strives to help the less fortunate members of the group. She hopes to be a teacher among her own people. Her classwork is almost perfect and I have difficulty keeping her and her mother supplied with Spanish books, newspapers, and magazines to read at home.

Guillermo, who has changed his name to Mike, is the football hero and clothes critic of our class. Regardless of the temperature outside he always wears a blue athletic sweater with a big letter across the front. He is inquisitive and alert in spite of working until midnight in a smoke-filled poolroom. He attributes his sweet breath after eating garlic to a well-advertised mouth wash. A new dress is always deserving of his comment, "Take off your coat. Oh, that's how it's made. Like 'overalls' with a bib, only it's a skirt."

In referring to a two-toned fabric he speaks in horror, "Mees, that dress! What have you done? You have 'wash' the top but not the bottom."

José's father is dead. His mother supports a family of six on a small government allowance. José works when he can find a job. He is an outstanding runner for the school. Suddenly the quality of his classwork became noticeably poorer and he complained that the light hurt his eyes. A thorough examination revealed the fact that the condition was the result of improper food. Vegetables and milk were added to his diet and in a remarkably short time his eyes and work improved. He assures me he will continue eating carrots and cabbage.

Antonio is the one problem we were never able to solve. Antonio, according to his own story, is the son of a wealthy government official who lives in Mexico. His mother lives in luxury in Southern California. Antonio is handsome, arrogant, superior. He says he is unlike the other Mexicans. He resents being classed with them. There seems to be no possible way to appeal to him. At first he amuses the group with his insolence. As the group develops, the pupils dislike him.

In reality, Antonio's father died before he was born and his mother supports him by working as a maid.

After several months Antonio was transferred to a class of American pupils. He failed to conform there. Frequently he came back to me saying, "I am sorry. I wish I was here." His final gesture was to give me a photograph of himself before leaving for Mexico to assume the rightful social position as the son of a plutocrat.

María is the only member of the group who has had the advantage of studying dancing. She concentrates on Mexican, South American, and Spanish dances and a great deal of her class reading is spent on tracing their origins. She is an entertainer in a local night club. When the P.T.A. asks for a contribution for a program it is María who dresses up in native costume to appear before the group. Then she explains the origin of the *Tapatío* and swings into its lively steps. She is lovely. The Mexican parents sitting in isolation are delighted.

After the performance María, her dancing partner and I go to the corner drugstore to have a strawberry ice-cream soda.

Pancho is the envy of the class because he has a typewriter and the signature of Abraham Lincoln. The typewriter is a necessity, for Pancho has injured the tendons of his right wrist with a meat cleaver. His family is poor, but they would not think of selling the piece of paper which says in substance, "This is to certify that James Shaw has been promoted to the rank of Second Lieutenant in the United States Army. Signed, Abraham Lincoln, President of the United States." James Shaw is Pancho's great grandfather. We send word of thanks to his grandparents, his parents, his uncles, and his aunts for their kindness in allowing us the privilege of examining such a valuable document. Finally we thank Pancho. He smiles self-consciously and says, "Oh, that's all right."

Angelita, Gumesinda, Jesús, Guillermo, José, Antonio, María, and Pancho are representative, with slight variations, of the group that confronted me on registration day.

These boys and girls come with personal problems that are in no way connected with our group life. They feel that together we can adjust satisfactorily anything that is baffling to them. The teacher must be ready to give advice on clothes, family problems, and a dozen other things that are most vital to them. They come in at odd hours for no reason I have been able to divine. They are there and then gone.

Yes, they have changed. Toward me they have assumed a protective attitude. Like an arrogant man who says he will have nothing of love and then finds himself helpless in the face of it, these boys and girls have ceased struggling and admit they are fond of me and the class. Their devotion is a beautiful thing I cannot easily forget.

But you may want to know what we did in class to bring about this change. These Mexican boys and girls have an extremely limited vocabulary in both English and Spanish. Few read or write Spanish. It is a spoken language only. Their English suffers from obvious translation. For this reason we meet two periods a day. In English we concentrate on the problems peculiar to the Spanish-speaking child. Double negatives seem logical to the Mexican boy or girl because he uses them, and correctly so, in his own language. When it is pointed out that he says *chico* plainly, little practice is needed to teach the pronunciation of the words *cheek*, *check*, or *chimney*. Often by the translation of a word into Spanish a whole English idea is made clear and much time saved. In a segregated group the pupil is not embarrassed because of his "accent" and the feeling that he is inferior because he understands less English than other members of the class. When someone says that "adequate" means "something rich people have got" (etiquette) or "something water runs through" (aqueduct), no one seems startled. In a class of English-speaking children no one would appear startled or laugh either, for the Mexican child would have avoided that situation by simply remaining silent. At the beginning of the year one boy confided that sometimes in his social studies class he had something he wanted to say, but that he was afraid because he didn't know enough big words. Then he asked that we learn some. Several times I asked if he had talked in the class mentioned. No, he had not. It was not until several months later that he rushed in and said, "I talked this morning. They were all talking about poverty making criminals of people. I told them it wasn't true. It was just an excuse people made and that you could make something good out of yourself even if you were poor. You remember the man in the Pan-American address said Shakespeare's father was a drunkard and his mother, a maid. Look at him!"

The work in Spanish is listed in the course of study as Spanish (M), meaning that the class is composed of Mexicans. The title fails to indicate that the language is secondary—a medium for helping the child adjust himself—to help him solve his personal problems—to make him proud of his blood—to encourage him to retain his own customs, yet accept new ideas and standards that will make him a better citizen.

But let us look in upon the organization of the course. At the beginning of the term the pupils are asked, "What do you want to study? What do you want to realize from the year's work?"

"I want to read stories."

"I want to learn to write and speak better."

"I want to learn Mexican history."

The same question given two months later brings a different response:

"I want to know how to act (*i.e.*, etiquette)."

"I want to know how to dress."

"I want to know how to eat (*i.e.*, table manners)."

Upon these reactions we build our course of study. We use no text. The pupils meet with the teacher during free periods, organize, prepare and present the six units of work. They are as follows:

1. Personal glimpses of Mexico.
2. Novels, short stories, newspapers, etc.
3. Social problems, health, manners, clothing, etc.
4. History of Mexico, Central America, South America.
5. Spanish and Mexican explorations and influence in the Southwest.
6. Mexico today; art, literature, customs, tourists' guide.

Today Manuel asks permission to "*charpear* su lápiz." Angelina wants "un *permit* para ir a la nursie" and Ernesto says he can't take his "troque para *skatear* porque no funcionan los *braques*."

The first problem is to develop a Spanish vocabulary to replace the coined words used in everyday conversation. If all his friends understand *skatear*, the speaker has little desire to use the word *patinar*. However, as a result of correspondence with pupils of their own age in Mexico they early realized the necessity, not only for using the correct Spanish word, but to express themselves in the best grammatical form possible.

Through these letters the group became familiar with such place names as Xochimilco, Taxco, El Paseo de la Reforma, La Pirámide del Sol, Chapultepec. What were they? To find out we started some research work. Supplemented by the parents' and teacher's personal observations in the country, they learned that the Empress Carlota lived at Chapultepec and that in the place today one may see the piano upon which she played, and the dressing table where she powdered her pretty nose before strolling through the rose garden with the handsome Maximiliano. Who was she? Who was he?

It certainly must have been hard work and unusual, too, to build those floating islands on Xochimilco. Fun, though, to cover them with corn and flowers and then move them around, if you really believed they did it. So with little regard for historical chronology we write and talk about their country and their people.

"Do you know," Lupe asks, "that Pancho Villa was a good man? My parents knew him."

Everyone is fascinated as she continues her story.

"It happened in the little mining town of Cucivirischi in Chihuahua. Mind you, my parents lived there in 1914 so this is the truth. The people were desperate for lack of provisions, principally salt. After two months the merchants sent five trainloads of merchandise. The day the train was to arrive, Pancho Villa held up the train and killed all the federal troops. It made you sick, my mother and father said, to see the streets running red with blood. But Villa wasn't bad. He distributed all the food to the poor and when he met my father and Primitivo Medrano, guess what he did?"

The group would not disturb the story by trying to answer the rhetorical question.

"Guess what he did? Well, he gave them a double portion."

"Pancho Villa's name wasn't really Pancho Villa. No. It was Doroteo Arango. The reason he robbed was because in his youth he killed a man to—how do you say *avengar*—to avenge the honor of his sister. He had to flee to the mountains where he lived alone for years and years. He just came to town to rob when he was hungry. You couldn't blame him for that, now could you?"

Nazario may not be able to compete with Pancho Villa, but his father saw the first train that came to Mexico and was so frightened that he ran for miles without looking back. Some of the braver companions poured sand in the engine to try to put out the fire.

Lupe says her mother used to carry an abundance of water from the public well in order to talk to her sweetheart without the interference of a chaperon. "Now," Lupe says, "Mother thinks I should not go anywhere without a chaperone, but you know nobody believes in them here."

These incidents in the lives of their parents form the basis for further discussions. Pancho Villa, trains, and chaperones lend themselves well to the development of history, progress, and adjustment to social problems.

In connection with this, our first unit, we have an opportunity to discuss the influences their ancestors have had upon the part of the United States in which we now live. These Mexican boys and girls are interested and have developed a sense of pride and appreciation in the country and people. In the development of these topics the human interest angle is employed rather than the formal presentation of fact.

The second unit's work, given with the announcement that we are going to read books, produces an effect little unlike a bomb exploding in a sleepy hamlet. No, they aren't going to read, and books are too long! Painfully and slowly the child reads, annoyed that the vocabulary has too many big words. It takes time to make a methodical, inquisitive Mexican realize that he can read for pleasure and information without knowing the meaning of every word.

The pupils may read anything they wish, though the teacher tries to guide them by suggesting books which she thinks will interest them and which are suited to their ability.

"Mees, do we have to tell about the story?" The answer is "no"; but there are printed cards upon which they may jot down the author, title, and a sentence or two about the book if they care to. They may keep these cards in the filing box in order to see how many books they have read at the end of the year. Needless to say, they keep the records and are pleased with every card added to their list. I have promised them there will be no formal reports, but from time to time the question is asked, "What have you read, Tibursio, which you think Eulalio would like? What is the story about?"

Pablo may consider reading an unpleasant task throughout the year and remain glum and unmoved by any story. Roberto likes it and looks forward to the free reading period as the best part of the work. He has read 30 English and Spanish books this semester. Roberto says he understands the sadness of poor people in *La Barraca.* "For a long time," he continues, "we lived out here on the other side of town. Nobody had houses around us so I had chickens and ducks. The ducks looked so pretty swimming up and down the irrigation ditch. Then the Okies came. They built shacks and were dirty. They quarreled with us, called us Spiks, and killed my ducks. Then I had twenty, now I don't have any and I never will again."

Francisca comes to the desk with *Marianela* in her hand. "My mother," she says, "liked this book. I think it was too sad and I cried when Marianela died. My mother said it was better like that, more like life. She likes romance and asked me to get her another book." Perhaps, I suggest, she and her mother would like to read *El Final de Norma,* or better still, *Pepita Jiménez* for it ends happily, and you may save your tears, Francisca.

In a group of this kind many personal problems arise for consideration. In the home too little attention is given to diet. It is evident that one can not criticize the food to which they are accustomed. However, by having pupils read for themselves, develop and present the health unit, they see the value of adding milk, fruit, and vegetables to the menu.

For example, the unit on food is introduced by having the pupils compute the approximate number of calories eaten on the previous day. Rhetorical questions follow, "Did you eat enough? Did you eat a piece of fresh fruit, drink milk, and eat a green vegetable yesterday? Will you try to eat these foods every day?"

Discussions follow on cheap foods that supply the need for growth and body building.

Perhaps the most vital unit from the standpoint of pupil interest is etiquette. Many social customs of Mexico are different from those we accept. We respond to an introduction with, "How do you do?" in contrast to the Spanish "*Tanto gusto en conocerle; a sus órdenes*" (I am glad to know you. At your service.) As a nation we hold our fork differently, though somewhat more peculiarly. Superficial conventions, perhaps, but the Mexican child who knows them has made one step forward in social adjustment.

Interest runs high, and it is gratifying to have the boys and girls say, "I want to know how to eat," "I want to know how to introduce people."

In all these projects we try to make the work live. We make introductions in class, we really set a table and cut a piece of meat, we bring a toothbrush to class and demonstrate its use. None of these subjects is developed thoroughly, or from a technical standpoint.

Spanish (M) and English I and II are the rather misleading names we have given to the class. In reality it deserves a broader term for it embodies history, hygiene, English, Spanish, social customs, current events, making a living, and personal problems.

Most of the children come from the poorer homes in which diet and health are given little consideration. They are torn between the conflicting social customs instilled in them by their Mexican parents and those imposed upon them by a different society. They are apologetic for the peculiarities of their families, yet fearful of the alien social order in which they find themselves.

For many years Spanish has been recognized as the most important secondary language in the Southwest. However, Spanish is not a secondary language for the Mexican child. It is his medium of expression, the tongue in which he thinks and into which he translates English discourse. It is true that he does not speak well. He seldom reads or writes Spanish accurately, but he has passed the stage of being vitally interested in the class explanation that *hablo* is *I talk* and that "The pencil, the pencil red is on, is in the table."

Our first aim was to save the Mexican child from the boredom and exploitation to which he is often subjected in a regular Spanish class. Our second aim was the enthusiastic planning, not only of a course in which the child, at the end of one year, would be able to write and speak the Spanish language in Quixotic fashion, but would also have a rich knowledge of the history, customs, and literature of the people. The first objective became a reality. The second never emerged from its embryonic stage.

In working with a group of this kind one must constantly bear in mind that the chief aim is not to teach the irregular Spanish verb, but to develop attitudes of good citizenship. This requires that one become a best friend to the group and strive to make them happy. This is no easy task, and possible only if the person in charge has more than a casual interest and affection for Mexican people. These boys and girls belong to a race that needs praise and encouragement.

We are a very happy group. One little black boy expressed it well when he said, "We have learned to get along. At first we were not united." The attainment of this goal requires time and the realization that Latin people are emotional and nervous. They must be handled like a fine horse. No pulling at the bits, or you will find yourself suddenly but surely detached.

Of special interest to the school administration was the fact that the attendance in class steadily improved throughout the year. On the fifth of May—an important Mexican holiday—not one pupil was absent! We had discussed the matter several days in advance. The pupils decided that since the celebration did not begin until afternoon, there was no reason for staying away from school.

At the beginning of this experiment there was some discussion as to whether segregation would make these Mexican children feel inferior. We are now convinced that such is not the case. The pupils display an unusual amount of pride in the group and have developed a feeling of belonging. They speak of the class in flattering terms. I shall let them speak for themselves:

"We like the class because we have many friends here."

"I like this class because we can discuss problems in Spanish besides those in the text, and we do things that interest everyone."

"I like the class because there are just Mexicans here and I like to work with them."

"This is a swell class—more fun, more interesting work, and I like the students."

"I have learned better to speak and write Spanish."

"We are not hindered by fellows that don't know the language."

"We are satisfied and cooperate with each other."

"We are all of one nationality which makes us cooperate better and it is interesting learning more about our nation and people."

"We have lots of fun learning. It's fun working together with people who are like ourselves. I mean all of us Mexicans. We did learn a lot about our people and wars in Mexico. All this I didn't know until I came to this class. Now that I am going out I know that I have learned more things than I did when I first came here, because when I first came in here I couldn't even read or write."

"We talk in Spanish. We learn vocabulary which we use in everyday life."

"As for the students, I only knew a few. In fact I didn't know any of them until I enrolled in this class. We do interesting things, and help each other with our mistakes and have more liberty."

The work of the group has been especially successful in realizing one aim: Through these units the Mexican child has developed a feeling of pride in his people and country; through his group contributions he has developed a sense of belonging. He has confidence in himself; he is no longer self-conscious of being a Mexican, nor ashamed of his parents and cultural heritage.

It is needless to say that the work has been a pleasant experience for me. At the beginning of the year I was a strange, foreign person. By the end of the school term I have become one of them. On one occasion a pupil had just taken her place before the class to give a talk, when a visitor appeared. She began by saying, "We Mexicans," and then turning to the stranger she timidly said, "I apologize to you, but I did not know that you would be here when I prepared my talk." I definitely belonged! I was a Mexican! I wanted to hug Margarita Chacón.

CHAPTER III

LATIN AND ENGLISH PULL TOGETHER

By Virginia Belle Lowers

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Foreword: Those who have wondered how two teachers in different fields can correlate and integrate their work in such a way as to enrich and vitalize the experiences of young people in their respective classes, will find the answer to many practical questions regarding materials, procedures, and outcomes in the following two chapters. In "Latin and English Pull Together" Miss Lowers describes the advantages of being able to tie the work of a class in sophomore English with the work of the same pupils in Latin. In "Making Latin Serve Modern Minds," Miss Tubbs describes the work of the same students in a Latin course. As an example of informal correlation on the basis of a common unifying objective, the reports are indicative of possibilities open to all teachers regardless of whether their pupils meet at separate hours in different rooms, or for two consecutive hours in a special room. As illustrations of ways and means for facilitating growth in language through the choice of content that can be appreciated by young people in terms of its value in gaining an understanding and appreciation of the social and physical environment in which they live, the chapters deserve careful reading not only from the standpoint of content, activities, and results, but also for gaining insight into how students react when they are treated as people rather than as "slave scribes who write for a master."

Attention is called to the following leading questions to which the reader will find profitable answers in the two reports:

1. In what specific ways did the work in Latin and English differ from that of conventional Latin and English classes?
2. What unifying purpose or objective guided the work of the two classes?
3. In what specific ways did the coordination of work in Latin and English prove advantageous to the teachers? profitable to the pupils?

4. How successful was the program as measured in terms of accuracy and skill in the use of language? preparation for college? the stimulation of a desire to continue the work beyond the "required" stage? the development of cultural interests in life outside the classroom?

5. In what specific ways did the work of the classes contribute to the realization of the two basic purposes of education discussed in Chap. I?—Editors.

The room began to bulge with more and more students until there were 52—and only 40 seats! How should we choose the lucky 40 who would make up this new second-year high-school class?

What a gay and lively group of boys and girls they were! I asked these fourteen- and fifteen-year-olds how their first day at their new school was going. They wrote their impressions. Read aloud, these papers began to acquaint me with my new 10B English class. These people weren't going to be the kind that would lose their spontaneity in a strange environment, "with giants walking around loose," as one boy put it. One after another, the compositions, dashed off in enthusiasm (how I envied them!) revealed resourcefulness and a pervading sense of humor at their own ignorance of rooms and rules. Not flippant, no. They would be able to take the freedom they would have, to work as a group, helping one another, with a feeling of belonging together. For they already knew each other, most of them. It was I who had to keep alert with eyes and ears sensitive to become acquainted with my new class.

They were intelligent enough. I didn't have to wait for I.Q.'s to discover that. However, not everyone was brilliant or superior. There were the "average" and the "bordering on dullness," according to the scores. Three boys were taking the course for the second time, rather ruefully, at first. In the Iowa Reading Test these rated eighth- and ninth-grade ability, along with one-sixth of the group. Half the class ranked from the twelfth to the fourteenth grade in reading comprehension. They liked to read. We had a lively discussion of the *Friar of Wittenberg, Men Against the Sea, Seven Pillars of Wisdom,* and Jeffrey Farnol. Evidently these students came from homes well-furnished with good reading matter, and their junior-high-school teachers had not failed to capitalize this to advantage. I relayed them my gratitude. Meanwhile, we all went to the library to become acquainted with its use and resources.

Most of these people were taking Latin together. Their programs had been arranged in such a way that they could be in the same English class too; for the Latin teacher and I had discovered that it was a great timesaver in both classes to correlate their language work. The class was reduced to 40 on this basis as nearly as possible. However, six were studying French instead of Latin, two were taking Spanish, and three weren't interested in any foreign language. I took the class into my confidence, "You are taking Latin and you are taking English—why not let them pull together?" They saw the point at once. And this is how we disposed of that blessed word, "motivation."

Meanwhile, the students were becoming acquainted with the school, visiting the print shop, the floriculture gardens, and the like, writing to and receiving visits from student body officers. I, for my part, was getting acquainted with them. Of course they all wanted to be popular, and it became evident that many of them wanted to be leaders—to serve their school, to join teams and clubs. We saw that we needed to learn to speak in public effectively.

We began intensive work to acquire this skill. At once a distinct creative ability revealed itself. We had been talking about a good speaking voice, casually mentioning the various types of utterance—nasal, guttural, orotund, and aspirate, and I suggested that they bring a sentence or two to read aloud in the various voices.

"Is it all right for some of us to work together?" Certainly they might. When called for recitations the following day, the students responded with miniature playlets. "The scene is a tearoom. The characters are the waiter, who speaks in a guttural tone; Miss Brown, who speaks in a nasal tone; Miss Smith, who speaks in an orotund manner; and Miss Biddewell, who uses an aspirate tone." Bob read a whole conversation himself, impersonating the various members of a family who told mother how to cook the chicken on maid's night out. Elly received requests for a dance. He who spoke to her in the right voice, him did she accept. No wonder one of the 10A boys, who was repeating the course, said, "I've learned more in this class in three weeks than I learned all last semester." He learned it from the students. These boys and girls like school and they craved action.

Class officers had been elected, to be changed at the end of ten weeks, and each had definite duties. The roll secretary kept the attendance, the corresponding secretary kept minutes in the proper form, full and complete: *e.g.*, "The class had a heated discussion about the possibilities of a debate, and a committee was chosen to elect the teams and to decide on a good question for it." "John was absent on account of mumps, and Fred was appointed temporary librarian." The executive secretary collected the outlines or other homework after seeing that light, heat, and ventilation were satisfactory. The vice-president returned papers; the president appointed three different critics each day, after the class as a whole had worked out standards of good public speaking and definite qualities to look for. Everyone was chairman at least once, and everyone had a chance to act as critic. I confined myself to keeping the criticism kindly and constructive (no very difficult task) and enjoyed the program.

One day I said, "We're going to read a book." (Exclamations of enthusiasm.)

"What is it?"

"It's a book of stories. (Oh, keen!) Stories that have been popular in all western nations for about two thousand years or so. (Slight puzzlement.) In short, it's a book of classic myths." (Strong demonstration of joy.)

"May I get them?" asked David.

The class book committee brought back Gayley's *Classic Myths* and everyone began to read at once. At the end of an hour, I suggested that tomorrow they be prepared to discuss the Greek view of the world and its ruling gods. Dick asked if he might make a special report on Hades (!). As the study progressed, others discovered "reports" they would like to tell the class, other versions of myths encountered in Latin reading, in reference mythologies in the Latin room, or in encyclopedias at home. One boy who took the *Science Digest* told the class about Pliny and the science of the Romans; another, about "Dionysus and Bacchus." All these talks were voluntary, stimulated at first by their Latin experience, later by the success of the first reports.

They read the myths to enjoy them, for the imagination of the ancients appealed to their own imaginations. For an oral "speech," each selected a story to tell to the class. Writing their choices on slips of paper beforehand made it possible to avoid repetition of the same myth. The purpose of the assignment was primarily to entertain. The talk must show organization and have an introduction, which would associate the story told with modern facts or conditions in the minds of the listeners. Reading the myths in Gayley's language had impressed the class with the value of good sentences and colorful words or comparisons as means of heightening the interest of the audience, although this had never been a class "exercise." The talks made some very entertaining class meetings. There was the story of Pygmalion, of course, introduced by recalling the popular motion picture of Shaw's play, and with the central idea, as expressed in Mary Belle's outline, "All human nature responds to beauty." Barbara's story of Admetus and Alcestis began with the reminder that "no task was too great for Hercules" (as, witness our phrase "Herculean tasks") and went on to say, "Even in this modern age doctors and scientists cannot bring people back to life—but Hercules did." Martha began by saying that even the ancient gods had "deadly triangles" in their love affairs, but with surprising outcomes because of their divine powers. Midas as a possible appreciator of Benny Goodman introduced the story of Pan and King Midas.

The class were now ready for literature containing classic references. They liked to read poetry aloud and in chorus. In junior high school, they told me, they had memorized many poems. "It was a hard assignment, but it turned out to be fun."

Of course, tests occurred from time to time. One was a multiple-choice test concerning the exact meaning of such well-known words and phrases as "Achilles' heel," "mercurial," "jovial," "lethean," "in the arms of Morpheus," and the like. Some tests they made up themselves. Each student worked out ten questions on the reading, and, in groups, they propounded them to one another. A chairman presided and kept the rotation correct; two judges decided when there was any doubt as to the intent or completeness of any question or answer; and someone else kept score on the blackboard. There were five groups; each asked questions at one time, and answered them at another. One of the 10A boys, now completely a member of the group, served as a judge. Then I gave a test asking about the significance of various stories, the difference between myths and fables, and other questions intended to challenge their ability to see resemblances and distinctions. For instance, I asked if there could be any reasonable explanation for the myth of Chronos swallowing his children in order to avoid being superseded by one of them. Before the papers were handed in, I asked if anyone had thought of an answer. Rather hesitatingly, Dick held up his hand. "Could it have anything to do with chronology?" Here was the clue! Others saw it. "What is chronology?" "The science of time." "Whom did Chronos personify?" "Father time." The quickest minds then solved it. "Time swallows all things." To make of tests a game requiring the coordination of all their knowledge was the purpose, not merely marks to be recorded.

One day they wrote original myths. They had caught creative inspiration from the Greek stories. They enjoyed listening to their own myths, some of which were humorous, like the following, which were printed in the literary section of the school paper:

THE SPRINGS OF UNIVERSITY HIGH

(By Rose M——)

You have probably all noticed at one time or another that there is not always water in the Los Angeles River. At one time this was a mighty river; but seeing that it was not being used by the people, and that it was getting the ocean full of mud, Neptune decreed that the river be dried up for most of the year. The river god did his best to keep the stream full of water, but Apollo dried it up. Finally, in desperation, the river started tunneling. It burrowed underground and finally came out on the grounds of University High. Apollo found out about the trick, and started to dry up these springs, but every night they come out again.

WHY CANDID CAMERA PICTURES NEVER TURN OUT WELL

(By Elly H——)

One day, while Aphrodite was on a walk, a candid camera friend jumped in front of her and yelled, "Hold it!" Now Aphrodite, though she loved having her pictures taken, did not want one taken of her just then because her hair was mussed by the wind and she had forgotten to put on her lipstick. Besides, she was wearing last year's tunic! Aphrodite screamed, and Apollo, seeing this from the sky, got one of his light arrows in the camera's way, which entirely ruined the picture. Aphrodite turned to Apollo, thanking him and giving him a beautiful smile. As a result, Apollo almost always gets one of his light arrows in the way of every candid camera in the hope of a similar reward.

TROUBLE IN HEAVEN

(By Mary Ann R——)

Jupiter rubbed his fevered brow as Juno comforted him. He was sprawled in a chair with an electric fan going full force. "Troubles, troubles! That's all we have," said he. "Life just isn't what it used to be, especially since they passed that new bigamy law! People just haven't any respect for us anymore. How many mountain climbers bothered you today, my dear?"

"Only five," said Juno. "They were on a scavenger hunt. They wanted three hairs from your beard. But, dear, if you think you have troubles, just listen to this. Venus is on strike because all men are worshipping some upstart called Hedy Lamarr."

"It was Clara Bow, the last I heard," said Jupiter in a bored tone.

"Diana is terribly worried because she's afraid they'll find a way to use the moon for advertising space," and she continued, "Apollo is sulking because no one listens to his playing any more. They would rather hear Benny Goodman. He's gone as far as to take lessons on a saxaphone. He's simply driving me mad!"

"Our son Mars has a headache from overwork," said Jupiter. "He has the time of his life keeping up with the newest war implements, and guessing what the dictators are going to do next."

"Poor old Neptune!" sighed Juno. "All his sea nymphs have left him to join Billy Rose's Aquacade at the New York World's Fair."

"Pluto," said Jupiter, "has installed indirect lighting and refrigeration in his domain, and Neptune says that his mermaids have been scared away by submarines."

"Mercury is ready to retire," said Juno. "He can't compete with the telegraph, and he's tired of delivering flowers by wire."

"We all have to retire," said Jupiter, "until these mortals are all in insane asylums. Then we can start again to do our work."

Others were more adventurous, a few even beautiful, as, for instance, Lorraine's, which told how Venus's maid collected star flowers to take the place of the "Evening in Athens" perfume she had spilled, a myth which ended by accounting for the Milky Way; or Mary Belle's, a well-worked-out story with conversation, explaining how the Goddess of Memory finally entrusted each human being with his own special memory.

Of course other work was being done. Learning to organize a speech took some time, and correlated with the work of learning to organize a paragraph. The purpose, always kept in mind, of trying to interest a definite audience, led us to improve our words, our sentences, our details, and our illustrations. Certain needs in spelling and punctuation became apparent. Together, we are going to devise ways of meeting these next semester. Vocabulary work needed no in-by-the-ears dragging, because of their Latin experience. Words derived from well-known Latin roots were listed, and their pronunciation, meaning, and spelling learned. Diacritical marking and the use of the dictionary came in here. After such a study the students often amused themselves by reading aloud paragraphs they had written, using the words, like this typical one by Martha:

There was a great *diversion* of opinion in the group. Mr. Cracher was the most *perverse* member. His *aversion* to the proposition was very bitter, and he attempted to *convert* Mr. Blue to his side of the *controversy*, but with little success. Mr. Blue was soon *diverted* by a discussion with Mrs. Nombard, and Mr. Crachet *reverted* to his sullen manner. Mr. Gilker tried vainly to *avert* the anger of his wife, an old wrinkled person, whose character had become hardened and calloused by *adversity*. The center of the *controversy* was the linguist, J. Schmitrae, whose *versatility* in languages aided him greatly in this room full of all races of people speaking in many different languages. After an hour, the *diversity* was still very evident.

Sometimes the stunt was varied by finding English words derived from the Latin roots themselves, writing paragraphs, and having the other members of the class state the meaning of the words from their settings.

The myth, "Trouble in Heaven," reminded me of a play written for a Latin class by Miss Julia Norfleet Daniels, a practice teacher of the year before.

"I have a play, the characters of which are gods and goddesses," I began.

"Let's do it!" the class exclaimed.

I gave them the names of the characters, beginning with Jupiter and including 20 other deities and demigods like Hercules and Psyche. They knew them all, and tryouts were held. "Why the Gods?" as the play was called, was rather a prose drama, with copious quotations from literature, long poems, names of painters of classic subjects, and the like. But the class loved it. Every rehearsal (held at noon) amused them greatly as they perceived the allusions. The action concerned a meeting of the gods to decide how to punish mortals for forgetting them. Of course, evidence accumulated, in art, literature, architecture, sculpture, commerce, and technology to show that mortals still had at least the names and qualities of the gods very much in mind. Caroline insisted that the play must be costumed. She could borrow the robes of the S.P.Q.R., and the Latin Club. She made herself responsible. The costumes were brought and assigned. Each now saw himself more vividly an Olympian.

The performance was given before another class in the little theater, and though many dramatic imperfections were visible to the trained eye, the audience—a class not specially bathed in classic light—really enjoyed it, and the actors were radiant. True, they criticized their own interpretations afterward. They saw where they could have done better, but they were very pleased with themselves. I was pleased, too. They had shown initiative and responsibility, appreciation and understanding, and they had interested an audience not acquainted with the background. Despite all the niceties of dramatic production omitted in their haste, the actors had been able to "project their voices," recite with animation, and "act" with poise.

But what do I hear? "Let's do another play!"

They want to show that they can do better. The others want to act, too.

"Julius Caesar!" "Let's do Julius Caesar." Ah, Latin influence! "May I be Antony?"

Another reason for their choice of this play was their experience with the formal debate they had held. The subject of democracy vs. dictatorship had appealed to them, because of the seizure of Czechoslovakia and the pervading challenge to democracy. While they were working on their speeches, they carried their problems into the Latin class. Was not Julius Caesar a dictator? They clustered around Miss Tubbs' desk before class. Drawing the entire class into the discussion, she told them about early dictators in Rome under the republic and pointed out how the meaning of the word began to acquire its modern connotation from Caesar. Another day, the committee had been arguing about a possible dictatorship in the United States. Lois came into the Latin class, where the talk continued for a while, and stated it as her opinion that if the common people of Rome had been educated, they wouldn't have had a dictatorship because they would have known what was happening. Therefore, a dictatorship in the United States could not come about. "What about Germany?" said Channing. More reading was necessary.

Many magazine articles and the book by Tracy, *Our Country, Our People, and Theirs*, furnished material, and the debate was a close one. The five judges, members of the class, finally gave the decision to the side of democracy, explaining that its defenders had shown that a democracy encouraged all the people to think, trained them in government, and developed leaders, being therefore, much more likely to establish good government than a dictatorship with all its "efficiency," curtailed as it must be by the necessity of finding an able successor to the supreme power.

We introduced Shakespeare's play by having a few students prepare the first scene beforehand and act it with a prefatory explana-

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tion before the class as the books were put into their hands. The problem of Rome excited interest and suspense. Shakespeare's language, spoken, was more easily understood. From there we proceeded through the action to the scene in which Brutus and Antony, practicing with skill principles that the class had studied, demonstrated the effectiveness of speech in moving people to action. Character study, interpretation, the customs of the Romans, and the problem of integrity engrossed the students as they read and acted their way through.

How did the final English test scores of this class compare with those of a control group (of approximately the same size and mental ability) on the Pressey[1] diagnostic tests in capitalization, punctuation, grammar, and sentence structure? In capitalization, both groups achieved the same median score of 25, but in all other respects the experimental group surpassed the control group.

Skill in	Experimental group, median	Control group, median
Capitalization..........	25	25
Punctuation............	25	19
Sentence structure......	20	18
Grammar..............	28	14

"Can we have our Latin and English together again next fall?"

"Yes, if you want to."

Applause from the class. I felt it was sincere. And I wanted to applaud too! Now that we knew one another so well, knew where we were going, had plans to carry out, keeping together for another year meant timesaving and security. How fortunate for me! I hope this class doesn't spoil me.

[1] *Pressey Diagnostic Tests in English Composition*, Form 2, Public School Publishing Company, Bloomington, Ill.

CHAPTER IV

"—AND BESIDES, LATIN IS FUN"

Making Latin Serve Modern Minds

By Frances C. Tubbs

University High School, Los Angeles, Calif.

"May I come in?"

An attractive, alert young woman smiled a greeting from the doorway of my classroom.

"Just the one for that lively 10A class next semester," I thought, for I knew that she was a student teacher who had come to observe my classes in preparation for her practice teaching next semester. After seating her comfortably beside my desk, I began to explain part of what she would need to know in order to understand what the classes were doing.

"Most of the students in the Latin classes come from the university group in Westwood, from wealthy homes in Bel-Air, or from professional families in Westwood and the Palisades. They have traveled widely; they own good books; they hear discussions of current problems at home. One can count on keen intellectual interest from most of them. There are also some Japanese and Mexicans. The most accurate student in the advanced class is Japanese, and one of the best is Mexican. It is our task to help these students acquire knowledge of the foundations of a culture foreign to them. They are Americans by birth. We must aid their English and social studies teachers in giving them insight into ways of thinking different from those which they learn at home. The classical heritage must now be theirs as much as ours.

"Now, let me tell you about the first class you will visit. It is a combined class consisting of 15 Latin I and 20 Latin II pupils. We are emphasizing word study because the students are interested in applying every bit of Latin they can to increasing the scope and accuracy of their knowledge of English. The first reading lessons in their textbook make use of the obvious relations between Latin and English words so that they can begin to read at once without being burdened by a strange vocabulary. This has stimulated their interest in word study.

"On the bulletin board are some charts that they have made to illustrate the development of Latin roots into many English words. Yes, that one is rather original. George went into a brown study one day and when I asked him, 'George, are you working?' he said, 'Yes, I'm thinking.' The verb wheel is the result of his thinking. You can see he has made the Latin language a roundhouse from which word roots go out into English over many tracks. The verb *rego* is on the turntable with the stem *rect* ready to go off into the tracks marked with *direct, erect, erection*, and many others. The stem *reg* is ready to be turned into the tracks *regal, dirigible, reign*, and so on. Even those students who followed the form suggested in class enjoyed finding the great number of English words derived from a given root. You will notice that each chart is accompanied by sentences in which the English words are used. The students realize that the final step in this study is the improvement of their own store of English words. (There is nothing unusual about this work, of course. It is what many Latin teachers have been doing for years.)

"Yesterday we did an exercise on the formation of English words from the Greek root *graph*—with such prefixes as *photo-* and *phono-* and such suffixes as *-er*. The exercise was prepared by the Stanford Language Arts Investigation. Today we shall work on a somewhat similar exercise based on Latin roots, prefixes, and suffixes. Here is a copy. You are right. We did repeat the prefixes and suffixes in order to help the students make sure of their meaning.

"But there's the bell. The students will be coming in any minute now. Sit here where you can see the students' faces. At the end of the period we'll discuss what has been done."

. . . .

"Well, they did rather well, don't you think? What did you notice first during the lesson?"

"The interest with which the class read the story of Damocles. It seemed to be new to almost all of them."

"Perhaps they like it because we are concerned with reading for meaning. Most of the reading we do is at sight."

"I was interested in the way Charles anticipated the end and said, Is that why we say that a sword hangs over his head?"

"We try to make the subject matter of the reading exercises significant to the pupils. There are no unrelated nonsense sentences in our work. During the first year we try to make the pupils familiar with those ancient stories, legends, and historical events that have become a part of the heritage of educated people in the Western World. Not to make them intellectual snobs, of course. Rather because these things are firmly woven into the web of the language of the kind of books these boys and girls will read.

"They learned the syntax of relative pronouns too—quite painlessly, it seemed to me, through the relation of the Latin rule to their difficulties with *who* and *whom*. I wanted to laugh at the loud sigh of relief with which Pete burst out, Well, I'm glad that's settled. My mother is always correcting me about *who* and *whom* and I never did know what to say.'"

"I was relieved when you worked on grammar because I was afraid this new kind of teaching I'd heard about would make the course all cultural background and forget about the language."

"This isn't really a new kind of teaching. We're only emphasizing what some Latin teachers have always done and have wanted to find more time for. We aren't neglecting language, for we think that language experience is an important factor in the education of these pupils. But we do try to connect the language experience with the communication of *significant ideas* instead of using it only to illustrate principles of syntax."

"Bob must have been interested in the word-study exercises yesterday. He fidgeted during the drill on pronouns—he knew their use already—and when he could, he interrupted with (When are we going to do the word-study exercises you promised?)"

"They did it rather well, didn't they? We killed several birds with one stone. Besides learning how prefixes and suffixes affect the meaning of words, they saw the reason for double consonants in *transmitter* and *transmission* and for the single consonants in *remit* and *omission*. They are beginning to see how their knowledge of Latin can help them in English spelling. I have some exercises of that sort to give them later."

"I suppose you will have other lessons of this type based on other roots."

"Of course, we've really only started.

"Now, let's discuss the next class you are to see. It is a 10B class, one of the most remarkable groups I have ever had. Here is the list of I.Q.'s."

"156, 149, 145, 142, 136, 135 and many over 120. It *is* remarkable. What is the lowest? Here's 93."

"That is a Japanese girl who does very good work. The lack of an Anglo-Saxon background makes her test low."

"Then out of the 42 students only 6 are below 100. What about their reading grade placement?"

"That's remarkable, too. Twenty are approximately two or more grades advanced in reading comprehension. Only three are retarded. The other classes are not so brilliant but they do good work too. In any case, in a Latin class, you can count on the desire to learn. They don't have to take it, you know. The pupils in this brilliant class are very much alive. They're not just bookworms."

"They must be easy to teach. I think I'll ask for them next semester."

"Fine, provided you are ready to devise ways to keep them from being bored with work that is too simple. They are rather exacting.

"Right now they have two interests so far as Latin is concerned: mythology and elementary philology. I know some people don't believe it but you watch them and see.

"For their language study today I shall put these words on the board: (Sanskrit) *pitar*, (Latin) *pater*, (Italian) *padre*, (Spanish) *padre*, (French) *père*, (Gothic) *fadar*, (German) *vater*, (Dutch) *vader*, (Swedish) *fader*, (Danish) *fader*, (Anglo-Saxon) *faeder*, (Middle English) *fader*, (English) *father*. Then I shall ask the students how they think the words should be grouped. I hope that before we finish the discussion we shall have traced on the map the probable migrations of the Aryans and see clearly how the Indo-European languages are related to each other. Last semester's class did it very well.

"We began this study with a lesson on the origin of language. Here is the mimeographed sheet. You can see how the grouping of the words suggests the various theories that philologists have proposed. Elsbeth, whose mother is German, mentioned several onomatopoeic words in her language, and shy little Fumi illustrated how the Japanese say *click* and *gurgle* and *cock-a-doodle-doo* and the rest. We had some very lively arguments about the inferences to be drawn from these facts. When we did this lesson last semester, two boys ran back after they had gone four blocks on their way home and asked if we couldn't have a debate on the subject. They saw that there were more than two sides. An informal debate took place the next day. After we finished the discussion, each student wrote an account of the ways in which language may have begun. Lois described a scene in an ancient forest showing how, under some circumstances, all the forces emphasized by philologists might have been at work. David's was humorous with the humor of a comic strip, but it did show that he understood the question. John, whose I.Q. is 156, read Jesperson and Paget and wrote a scientific account.

"Here is the lesson on the classes of language, which followed. I suppose it isn't essential, but it did stimulate interest. The students had never realized that ideas may be expressed in ways quite different from ours, ways that reflect quite different habits of thought. At first they wished for a language like Chinese, which has no inflections to be learned, but before long they were relieved to read the Latin sentence in which everything was expressed and nothing need be inferred. Ten minutes after the end of the period that day, a senior who had never taken Latin came to me to find out where he could get more information of this kind. Some 10B Latin student had shown him the lesson sheet and had told him about our discussion. I've arranged for him to have an interview with Dr. Smith of the University, an authority on oriental philology.

"But here comes the next class."

. . . .

"Aren't you rather breathless? I am. I felt that I could hardly keep up with the discussion. When they saw what they could do with those words on the board, they forgot you and argued with one another about the original home of the Aryans."

"And how Bob thumped his desk and said, 'You can't tell me that English isn't a Romance language. I know too many English words that come from Latin!' Then he proceeded to enumerate. I didn't know he knew so much Latin. He was very indifferent last semester. These lessons are stimulating him to do some work."

"He was interested, too, in the Psyche story they were reading in Latin during the first part of the period. I was amused when he and Dick argued over the details of this version and Dick pulled a book of classic myths out of his pocket to prove a point."

"Some day before long I shall give them a poem that depends for its interpretation upon an allusion to these myths. I might give this class the test on classical allusions I've been working out with the advanced class. Here it is. You see the sentences are taken from some books on literature used in the first year of college work. We have included also Masefield's quatrain in honor of Neville Chamberlain, and Noyes' sonnet on the death of Pope Pius XI, from recent newspapers. Nearly all the students in the advanced class will be in university next year or the year after, and will need to read books of this type. For some classes, of course, this would be too academic a test. For them I could use cartoons and articles from the newspapers and weekly magazines. Though we call this a test, it is really a teaching device. You notice that I have emphasized not what the allusion is but rather *what it adds to the idea of the sentence.* After the students finished the test, we discussed the allusions and found that this was a real exercise in interpretation.

"Today the class will finish an English vocabulary test based on sentences from the *Reader's Digest*, *Time*, and the newspapers, since two-thirds of the students read these magazines. This, too, is more useful for teaching than for testing. After finishing each part, we discussed the words and their relations to Latin words we know. We have learned especially how we can use our Latin to solve the meanings of unfamiliar English words in a context. Some of the words in the list seemed difficult when I chose them, but I remembered Pete, who reads everything, Bill, who reads eagerly and inaccurately, Rosemary, and the others, who just now are reading some of the books on literary criticism. Besides, the words come from articles that the students have read. They often recognize the passages from which the sentences are taken. You'll see now what they can do with the last three pages, which are the hardest.

"You can see that the test needs to be revised. Some of the choices are as difficult as the word to be defined. I liked the way the students helped me analyze the items after they had finished."

"It did show what erroneous ideas even bright students have about the meaning of words, didn't it? Bill wanted to argue that *ignominiously* meant *stealthily* and Pete was sure that *skepticism* isn't *doubt.*"

"Yet Pete missed only five words in the list and Bill, eight. Several of the items came from Latin words which they haven't learned yet. When they have read Vergil they will have a much larger Latin vocabulary to draw from."

"It seemed to me that they were learning to discriminate between English words also when they were translating Cicero at the beginning of the period."

"They were learning something else too, as the discussion showed. How eager Bill was to point out the present truth of Cicero's description of the effect of foreign economic conditions on the financial system at Rome!"

"More important, I think, was Jean's comparison of the Gracchi's reforms with modern liberal policies. She gave a fine review of Haskell's *New Deal in Old Rome* the other day and made some members of the class look at modern problems in a new light. The older students in this class are alert to the political lessons that Americans can learn from the Romans. Sometimes an item someone has seen in the morning newspaper starts us off on Roman history and government so that we spend the rest of the period looking for information in the library instead of finishing the assignment."

"Maybe that's the purpose."

"I doubt it. Anyway, I'd rather postpone it than miss the opportunity to help students learn to read intelligently. There is, for example, the question of Roman influence on the organization of our government. Directly or indirectly through the French, the founding fathers owed much to Cicero. Two or three students are working on that right now and should be able to report soon.

"The 10A's, who meet next period, are realizing the impact of the ancient world on the world today as they see how Mussolini is continuing the policies of Caesar and of his model, Augustus. Their English teacher, Miss Lowers, who is working with me, started them off on a study of the rise of dictators and used Caesar as an example. They came to me directly from their English class, full of questions to be discussed. One day Lois rushed up to me as she entered the room and asked, 'If the Romans had had universal education as we do, so that the people weren't just an ignorant mob, they wouldn't have accepted a dictator, would they?' Before I could reply, Channing countered with 'What about the Germans? They aren't an ignorant mob.' Then they were off. At my suggestion that we let the rest of the class in on the argument, the dozen students who were crowded around my desk, all talking at once, took their seats. Before we were through, we had examined the situation in Rome that made it possible and necessary for Caesar to seize control. We found a good many gaps in our knowledge and various students offered to report to the class on these points. The English teacher went on from there in her class. Finally she had the students read Shakespeare's *Julius Caesar*, and they found to their surprise that Shakespeare is 'pretty good stuff' when you know what he is talking about.

"My point is that when you teach next semester you must seize every opportunity to help students see how much history can tell them about the problems of their own day.

"Whenever possible let them get hold of this material in Latin. We mustn't forget that we are teaching them a language. It is just a question of seeing the implications of what they are reading. For instance, a class may read the first book of the *Gallic War* merely as an interesting story. I don't believe that there are many teachers who make it only a grammar exercise, as we've been led to think. Or we may see in it, as this class does, a firsthand account of that movement which began in the dim past, which mingled the peoples of Europe, which peopled California and is bringing here today the great horde of modern migrants. In their social studies class they are examining the great modern movement and its problems, as they should. But I've noticed that adolescents often review a present problem in a new light when they have examined a similar situation further removed from them. It seems more dramatic and more significant when they see it as a part of history. Almost the whole effect would be lost, I think, if they were not reading the story slowly in Latin so that they are forced to reflect on its implications."

. . . .

"The other 10A section, which meets the last period, hasn't read any Caesar yet. I'm not sure that we are justified in spending a whole semester on Caesar, interesting and important as he is, if the majority of the students find it impossible to study Latin more than two years. It seems too bad that they should not be familiar with some of the rest of Roman literature. The student teacher and I have been experimenting a bit with this class. She has adapted for them interesting selections from Plato, Varro, Pliny, Horace, Catullus, Cicero, Martial, and Lucretius.

"Besides, our new books have interesting selections from all these authors and from others, so that in addition to their work on cultural backgrounds the students have read no less Latin than the usual class. The point is that we have chosen significant material in Latin which makes the reading lesson an integral part of our study of the Romans and their influence on the modern world.

This sort of reading is more difficult because the continuity that Caesar offers is lacking, the vocabulary is more difficult; and we have to help build a background in terms of which the students can understand and appreciate what they read. But there is no question that they are gaining an introduction to many fields. The report that preceded a passage of Lucretius revealed that we have a tenth-grade boy who reads Spinoza eagerly, and another who has dipped into several philosophers. They are unusual, of course, but we must not neglect them. One boy told me after he graduated last year that the thing that meant most to him in his high-school course was the fact that he had read Catullus. We shall read some Caesar at the end of the semester, since he is particularly interesting in these days of dictatorships.

"Today the class is not going to read, however. Last summer at Stanford, I planned a three-year course called Rome in America, which would include: Latin in our language, inscriptions in Los Angeles, Latin in Los Angeles newspapers, Roman influence on architecture, on political philosophy and institutions, and on literature. You have already seen some of the ways in which we are carrying the plan out. Next period the 10A class will begin its work on Greek and Roman architecture in Los Angeles. The first lesson is concerned with ornament and moldings, for we can find them on our own buildings. It's time for class now. We'll finish our talk afterwards."

. . . .

"What a pleasant way to spend the last period in the week!" remarked the student teacher at the end of the hour. "The students were interested in the mimeographed sheets with the drawings of common kinds of ornament. Weren't they happy when you said, 'How would you like to go out and find all the kinds of ornaments and moldings you can on our buildings?'

"John excitedly pointed out to the others six different kinds on the front entrance to this building. Loring—I think he must be a camera fan—said he was going to take some pictures of it and 'blow up' the detail for the bulletin board. When they came down the hill to the auditorium they couldn't believe that they had gone in those impressive doors so many times without noticing how beautiful they are."

"I was glad that you went with them while I was delayed. Dick rushed back to me as I came down the steps and said breathlessly, 'Did you know those things—I don't know what you call them—on top of the copper drain pipes are decorated with the Lesbian leaf pattern? I had never seen the things before. I sure am blind.'

"They were almost as excited as they are when the Latin club has a treasure hunt up and down that hill—with all the directions in Latin, of course.

"But to get back to architecture. When we came back to the classroom and found Clara and Marjorie missing, I could not believe it. They are such conscientious little girls. They wouldn't think of cutting a class.

"Didn't they look sheepish when they finally came in and found that all the rest had been back for some time? I can still see Marjorie when she stammered, 'Are we late? I'm sorry. We went to the armory to look at the round arches and then we went back to the auditorium and slipped in one of the balcony doors. I know you said there was a class in there, but we didn't disturb them—really we didn't. We sat in the balcony and found thousands of these patterns—well, maybe not thousands, but anyway a lot of them. I always knew the auditorium was nice, but I didn't know what made it so.'

"They will probably examine their own houses and the furniture tonight and come back Monday bursting to tell me all they've discovered. Here are some of the other lessons on architecture I have mimeographed. We shall go on with them next week, and soon Mr. Brown of the art department will talk to the class about ancient architecture and its influence on the architecture of Los Angeles. He has many pictures to illustrate it.

"You may wonder whether we are neglecting the Latin language when we pay so much attention to background. I am sure that these students read better than those I have taught before, because we have substituted for formal drill much practice in reading so that students learn forms and vocabulary in significant content. I no longer have students who can recite declensions and conjugations glibly but cannot use them in reading or writing. On all the final examinations I have given, the class average has been better than in my former classes. These examinations have included many grammatical questions in addition to translation, even some paradigms; like you, I wanted to know that these students understand the essentials of Latin grammar. One of my 10B students went to another school where much emphasis is placed on Latin composition and finished with an *A*, one of the best in the class. Two students from the first class that took part in the Stanford Language Arts Investigation have just finished two semesters at U.C.L.A. with *A*'s in their Latin courses, including composition. Not all the students were so good, of course. As in my former classes, some students found the grammar difficult and did not do it well. However, there were fewer of them this time and they did get much from the study of Roman backgrounds of American and world culture.

"Would you like to hear what the students think about this kind of work? The coordinator, who has charge of languages here and at the junior high school, asked my advanced class to write letters of advice to junior-high-school students who are thinking of beginning a language. I think the students were quite frank, for the letters were not signed and were not written for me as a part of the classwork. The opinions were their own since they wrote the letters immediately after they were requested, without any chance to talk them over.

"I know who wrote this one because I recognized the names. Erik told me he thought his sister Sylvia needed something to make her work.

> Sylvia, you had better take Latin just to pep up the powers of concentration you haven't got. You will go stagnant in mind and spirit unless you have this important substitute for mathematics. You won't learn any grammar except that which you will get in your Latin class. You have such a poor vocabulary that it will do you good to learn a fortune in two-bit words.

"This one is quite typical. I am reading you only excerpts, of course."

> Latin is one of the most interesting and delightful subjects I have taken since I have entered school. It has helped me much with my English vocabulary and grammar, not to say anything about the knowledge of history I have gained. Probably you have heard that Latin is the hardest subject in the high-school course. If you have, don't pay any attention to it because it is just as easy as any other subject if you apply yourselves while in class.

"I have never talked to these students about the effect of Latin on their habits of study. I have been thoroughly cowed by the blows of psychologists who belabor the idea of transfer. The following is the student's own discovery, quite uninfluenced by me.

In studying Latin, if you apply yourself in the right way, you improve immensely your powers of concentration, and your general study habits.

"This student has caught some idea of what we are trying to do."

You don't always study just the Latin language in a Latin class. You get a good background of history of the Roman era, and there are also many other outside activities, such as Latin newspapers, clubs, and the like.

"Here is a better one. Latin evidently means something to this child."

You should bear in mind that in studying Latin you not only learn the principles of grammar involved, but you receive an accurate picture of the ancient Roman empire. All the color and drama of those golden years is clearly pictured by such great and brilliant men as Caesar, Vergil, and Cicero. As you read the various passages which have been maintained throughout the ages, you will understand their philosophy of life, their struggles, and the ideals for which they gave their lives. A vivid picture of the Roman conquests which have influenced the history of the world is painted by the hands of the Roman authors.

"Here is an amusing one. I can't identify the author, but I don't believe he is as stupid as he makes out."

It has great value because a great many words are taken from Latin. This gives you a deeper insight into English. (I didn't know any English at all until I studied Latin.) Then there is its historic value. If you get hold of a teacher such as I have now, who has made a study of early history in general, and Roman history especially, you will come to know a great deal of Roman history, which, to me, is the only interesting history I've come to yet. So you see, if you are dumb as I am, or smart as you may be, Latin is the best all-round language to take.

"Do you notice that all the students take for granted that we learn grammar and insist on its value? I don't want you to think that you will be teaching a social studies class next semester. We have studied the forms and syntax which were necessary for our reading, and have learned them accurately, but not until we actually needed them, and with emphasis on use rather than on isolated forms and rules, and with special attention to the improvement of our knowledge of the English language. Since linguistic experience plays an important role in the education of these students, we have given them much of this experience. We have integrated syntax and morphology with significant reading content. When I compare these students with those in my classes a few years ago, I see that they now have a better knowledge of functional grammar. They remember it better since it has become, not just a mass of items retained by memory, but an inseparable part of their mental equipment.

"I am pleased with this one."

> It's a real pleasure to translate 30 or 40 lines of Latin in an evening. Don't misunderstand me. This is not the assignment, but because Latin has found its place in my heart, I do as much as I possibly can.

"But of all the comments, this is the one I like best."

> And besides all these reasons, Latin is fun!

CHAPTER V

INTERNATIONAL UNDERSTANDING BEGINS AT HOME

An Experimental Program Involving the Integration of Spanish, English, Social Studies, Art, Dramatics, and Music

By HELEN MILLER BAILEY

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FOREWORD: The experiences of pupils and teachers in a three-hour core program involving the development of ability in English, Spanish, and social studies in terms of a common unifying objective, are related in refreshing detail in the following report by Dr. Helen Miller Bailey. The difficulties experienced in conducting so comprehensive a program are presented as realistically as the satisfying results that made the work seem worth while to the students. Fortunately, the difficulties that the writer portrays are inherent in any departure from that which teachers and pupils have become habituated to doing, and the results are indicative of what can be achieved even during the very first year of a new-type program, in which teachers, for lack of precedent or example, are obliged to assume the role of trail blazers to make possible a more comfortable journey for those who follow. For its concrete illustration of the way in which work in English, social studies, Spanish, art, music, and dramatics can be given life meaning and direction through the choice of a unifying theme and frame of reference, the chapter deserves careful study. Significant also are the cooperative activities in and through which the teachers sought to bridge the gap between real life and the school. Certainly young people cannot be expected to grow significantly in ability to live what they learn if they are educated in a vacuum by remote control. Neither can they become habituated to thinking and acting democratically unless they have the opportunity to experience democracy in action in a schoolroom where pupils plan together, share responsibilities according to their capacities and abilities, and receive their major satisfaction in terms of the contributions that they make as members of a team toward the realization of a common goal.

For a profitable study and evaluation of the chapter, the reader's attention is called to the following leading questions:

1. What central unifying objective guided the work of the pupils and teachers who participated in the program?
2. Through what specific types of materials and activities was this objective translated into practice?
3. In what specific respects did the course surpass or fall short of expectations? Why?
4. What advantages would this group of students have over students in conventional classes ten years from now? what disadvantages?
5. With what was the teacher primarily concerned—with the grades or test scores that the pupils would make in this or subsequent courses, or with the kind of human beings that they might desirably become as homemakers, breadwinners, citizens, and voters?—EDITORS.

In May, 1938, when the Stanford Language Arts Investigation invited me to teach a class in which work in foreign cultures and English composition would center around the Spanish-speaking people while the students remained in the same group and took Spanish from a regular Spanish teacher, I responded with a thrill. One such class, working with my colleague, Miss Florence Sprenger, had already completed a successful semester at the Manual Arts High School, Los Angeles. If I could just share some of the Mexico that I know and love with these tenth graders, the difficulties with foreign-language studies would be over. At least that is what I, as a social studies teacher, thought.

Now, a year later, I am wondering about the success of our project, and its effect upon the individual children who have come to be such good friends of mine. Certainly they are more tolerant of other people's points of view; surely they have an understanding of the problem of the underprivileged Mexican people in the city of Los Angeles. I know they are intensely interested in world affairs—but, there I am getting ahead of my story.

Tenth graders in the college-preparatory courses come to the Manual Arts High School from several junior high schools, usually with a year of Spanish. They have also had an integrated course in English and social studies in which they have taken up units on Ancient Man, the middle Ages, the Culture of the Orient, and the British Empire. Our ordinary 10B class would follow this in "double period" English-social studies work with three units on existing types of foreign cultures—*i.e.*, the study of a Latin nation (either France or Italy), the study of a Teutonic nation (either Germany or Scandanavia), and a Spanish nation (either Spain or Latin America). English work is based on travel stories and literature contributed by these cultures. The pupils then go into the 10A semester for a course called "The Modern World Picture"; this course usually includes units on Comparative Modern Governments, Communism, Fascism, and Democracy; then work on The Cause and Cure of War, and, at the end, problems of Social Betterment or The Advance of Science.

Now, it seemed to me that students of the Spanish language could get the sympathetic understanding of a foreign people, the tolerance toward other national backgrounds, the appreciation of foreign contributions to our American heritage (which are the aims of the 10B semester) out of a study of Mexico—and Mexico alone. The 10A semester seemed even simpler. The conflict of communism, fascism, and democracy was going on in Latin-American countries and in Spain, and surely our work on peace measures, on the interdependence of nations, and on the necessity for a high standard of living could come out of work on Pan-Americanism and keep us busy two hours a day for ten weeks.

Full of these happy ideas, I went back to Mexico for the third time in the summer of 1938, en route to Guatemala by train, and there collected from friends of mine in the federal Department of Education in Mexico City posters, books, and ideas for a semester's course on Mexican problems. I came back in September with a little less enthusiasm, for I had not been able to procure more than single copies of elementary textbooks designed for rural school use in Mexico. With only lists of places where histories of the Aztecs in simple Spanish could be procured, and with only samples of maps, charts, and other teaching materials used by Mexican children in the study of their own land, I also had a number of publications for the use of Mexican rural schoolteachers themselves, and bulletins from the Mexican federal government to be distributed to the revolutionary committees of small rural villages. I had never taught a foreign language but had learned some Spanish from travel in Latin America. Consequently I had no conception of how much or how little third-semester Spanish students could read.

Nevertheless, I had the class and its possibilities on my mind all summer. When school opened in the fall, and I faced those frightened little 10B's for the first, I felt like saying "At last I've found you!"

They had been chosen by Miss Mary Bess Henry, our school counselor, on the basis of recommended grades in Spanish and in English in junior high school. Miss Erva Taylor, our enthusiastic Spanish teacher, in whose classes hardly a word of English is spoken, was to teach them Spanish during the period following the two hours with me. Our regular tenth-grade integrated classes are given an hour of music a week with a music teacher in a music room, and usually an hour of art with an art teacher. Enthusiastic as I was about the whole idea, I was more than willing to teach the art myself, and I felt that we could combine the art work with our study of Mexico more advantageously if we were doing it all along, and not just one hour a week. Our music work is so fine at Manual Arts that no one would miss an opportunity to work with the music teacher, Mrs. Harriet Laidlaw.

So here were the children sitting before me on a warm September afternoon, facing a senior-high-school social studies teacher for the first time—lost and discouraged in a maze of registration difficulties and red tape, and I jumped at them with "You are what I have been thinking about all summer." There were 19 girls and 14 boys, with an IQ. range of 90 to 139. Only three children, however, fell below 100, and one of those because of an obvious language handicap at home. Ten children had I.Q.'s above 120. Manual Arts High School is in a middle-class district with no extremes of wealth or poverty. Most of the children had parents who were both foreign born. One girl had a Swedish-born father, and an American-born mother of Swedish parentage. One boy had an Italian-born mother and an American-born father of Irish parentage. One girl was born in Vancouver of British and American parentage. Three children were from the families of Orthodox Jews. Eight children were from divorced or otherwise broken homes. (This latter condition seems a low average for broken homes in the Manual Arts district. In other 10B classes that I have had in the last four years, fully one-third have come from divorced or broken homes.) Only two children were in actual economic want. Five of the group are "only children" in families distinctly above the Manual Arts average, with an average income of four thousand a year.

The foregoing case material was gained on personal visits to the homes. I arranged these visits after school or in the evening and was three times invited to supper. I counted on staying about 20 minutes in each home but usually ended with a much longer chat, especially when both father and mother were home. This is a very good idea, especially since these children are new to a large senior high school, and the parents are almost as puzzled as the children as to what high school is all about.

My introduction into the homes was in the guise of an adviser for courses to be followed throughout high school, and for plans concerning university training. Students who take foreign languages are usually college-preparatory students.

For several years I had taught a unit on Mexico for five or six weeks in tenth-grade English and social studies classes. The results of this teaching are available in mimeographed form as a unit called Mexico, Our Next Door Neighbor.

The class with my help and that of Mr. Rex Dickson, a student teacher from the University of Southern California who did his practice teaching with this class, proceeded to divide the semester into three units. The units were

1. Picturesque Mexico from the tourist point of view.
2. Historic forces that have produced modern Mexico.
3. Revolutionary Mexico and its problems, 1910–1939.

These students were not accustomed to planning their own units of work, and were lost when asked to do so. For that reason, the first thing to do seemed to be to make a list of the activities for a six-week period. We had sets, or partial sets, available for the following material:

1. A chapter on Mexico in Rugg's *Changing Governments and Changing Cultures.* (30 copies)
2. Stuart Chase's *Mexico, a Study of Two Americas.*
3. Anne Meriman Peck's *Young Mexico.* (12 copies)
4. A 20-page pamphlet, *I've Been to Mexico,* published by the Southern Pacific Railway. (30 copies)
5. The Mexico issue of the *Scholastic Magazine,* May 9, 1936.

The students decided that in addition to notes collected from the tourist and geography sections of these books, every member of the class should choose a region of Mexico, or a topic dealing with points of tourist interest, for individual research and report. We also listed the motion-picture material, the map work, the possible field trips, the time to be spent on English work, the number of hours necessary for the general orientation program for all 10B's, and the time for tests and summarizations. Ten possible days from

Monday, Sept. 12, until Friday, Oct. 21, were then listed on the board. Our group plan for the six weeks was filled in like a crossword puzzle by the class as a whole.

I find in checking back to the minutes, which Jacqueline kept during the first ten weeks last fall, that we started out on Tuesday, the thirteenth, by introducing ourselves all around the class, with each of us, including myself, the teacher, telling about our hobbies, our life histories, our travels, books and shows enjoyed, and subjects preferred. This consumed two hours. During the remainder of the first two weeks we were busy with orientation talks and with an introduction to Mexico. Lantern slides and movies taken on my own three trips to Mexico were shown on three different days. A senior student, who had accompanied my family to Mexico, brought his own pictures, and spoke for an hour on a high-school student's point of view of Mexico.

We read the Southern Pacific Company's pamphlets. These had been provided by a boy whose uncle works for the railroad. Then we started writing letters about our class business. We wrote to the Southern Pacific for more information, and a series of letters, in both Spanish and English, to friends of mine in Mexico asking for more material. In this way we procured more posters, a letter from a rural school, sets of map studies, historical charts, and Indian design sheets for each student. These we used later in map studies and art projects.

A problem that arose at once was the slow return on letters written to Spanish-speaking countries. We would think of something we would like to have or like to know, write to Mexico or another Spanish-speaking country, and then get a letter months later—long after we had forgotten what it was we wanted to know.

During this two-week period, we became acquainted with the librarian who was to help us later in a great deal of our work. We spent two hours with her merely talking about the use of the library and practice in finding kinds of things that we could use later on. We went to the music room for the first time in these eventful two weeks, and the students sang for the music teacher, Mrs. Laidlaw, and for me, all the songs in Spanish that they had learned in Spanish classes in the different junior high schools. We made a plan for an art project for the first six weeks, a "Come to Mexico" poster, to be done with crayon on poster cardboard, for which we needed to study a great deal about poster lettering.

By the end of the third week we were ready to settle down to doing work on the high-school level. We found that we could not take notes on factual material unless we had some lessons on learning how to take notes. An English book called *Making Sense*, by Salisbury and Leonard, was procured in a set from our textbook room, and some time was spent on the sections dealing with note taking and the outline organization of material. We turned this newly found skill loose on the Rugg chapter on Mexico, and then were able to take notes on the more informal type of thing, such as Peck's *Young Mexico* and Stuart Chase's *Mexico, A Study of Two Americas.*

Here we ran into another problem, which haunted us throughout our efforts. We did not have enough copies of anything. We wanted everybody to read Stuart Chase's book. Five of the copies at our disposal came from our own library. Mr. Dickson, the student teacher, procured two from his friends. I provided two. The city school library of Los Angeles allowed us two, and we borrowed one from the English department. Two students were able to get them on their own library cards from branch libraries in the neighborhood. It was a difficult problem and at the end of the semester lazy people like Jack, James, and Julian, had not read Stuart Chase at all.

But the biggest use for our new note-taking skill was in doing individual research. This has been the backbone of all the integrated work in English and social studies that I have ever taught. Students choose a subtopic or some phase of a larger unit. Each student must have something different—no repetitions are allowed. We usually list all possible topics and suggestions, then each student makes out a ballot with three choices, and a committee acts as a clearinghouse, assigning first choices wherever possible. Then the students must find at least three sources of information on this subject from the school library or branches of the public library. We must be careful about correct bibliographical data. Our note-taking form is to be used, and each set of notes from a single source is kept on a separate paper. When the notes are finished, a subject-matter outline on the topic, combining material from all the sets of notes into a unified whole, is the next step. Our class was not familiar with outlining, and we had to do the exercises in *Making Sense* in order to learn this technique. A class-made outline of *The Tourist's Mexico*, in which the students worked cooperatively to combine everything they had learned in the reading matter of the first unit, served to help the individual student with his own topic.

When the notes and the outline were approved, the material gained was used as the factual background for a creative story. Writing a tourist's diary, or a visit to some especially interesting part of Mexico, seemed the easiest way for most of these beginners in creative story writing, although many used more original ideas, such as dialogues between guides and tourists, letters sent home by an exchange student, advertising material, layouts from a tourist company, or surveys made by the National Geographic Society. The notes were collected largely outside of class, after one period spent in our own library; but the outline and the entire part of the creative story were always written in class.

We had 30 different people working on 30 different parts and places of Mexico—Guadalajara, Oaxaca, Vera Cruz, Mazatlan, Chapultepec Park, Yucatan, Xochimilco, etc. Now how were all of us going to find out what all the rest of us had written? We divided into six or seven committees, according to the geographical regions of Mexico. Then each committee planned some unusual and interesting way in which all the report material could be presented as a group activity in a spontaneous manner. Again the idea of a group of tourists, discussing places they had seen while coming back from Mexico on the train, seemed the easiest way out. Two groups chose, however, to have their tourists speak on a radio broadcast sponsored by a tourist company, and one group dramatized a meeting of the board of directors of a mining company who were planning expansion into northern Mexico and discussing the possibilities of that region. By the end of the semester we were not so sympathetic toward American mining companies in Mexico.

The groups that chose the radio broadcast were able to practice with a real radio setup, for the electrical shop at Manual Arts sends around a portable public-address system. By means of this we stand before the microphone in the hall, or outside the window on the lawn, and the loud speaker amplifies the program in the classroom. We find many uses for this device, but I have always preferred that it not be used as a method of presenting group reports. What we aim for in oral presentation of research reports is a spontaneous dramatization of some sort, *e.g.*, a dinner-party discussion rather than a prepared script to be read aloud. Later in the year, on other units, students prepared radio dramatizations for their creative story based on research reports, and we always tried to give time for these to be read over the microphone—apart from the group presentations. This activity occupied our time throughout the sixth week of school. The study of outlines had occupied two hours; the choice of research topics and description of research requirements, an hour; the work in the library, two hours; the making of individual outlines, an hour; the writing of creative stories, two hours; the division into four groups for oral presentation, one hour; and the group skits, four hours.

In addition, we had spent two different hours on map work, including a study of the sets of maps received from Mexico City, and the individual preparation of a map showing all the places mentioned in the research reports.

A list of travel books on Mexico had been mimeographed and distributed at the beginning of the unit, to be read for pleasure outside of class. One hour was spent in brief sales talks on these travel books, and one hour in written book review. A list of all books recommended for the two years' work is included in the Appendix, pages 333–335.

We had spent one delightful afternoon on a project that is possible only in Los Angeles. Olvera Street, a center of Mexican culture and craftwork, near the old Los Angeles Plaza, is a mecca for all Spanish culture classes. We were excused from Spanish class and so were able to leave the school grounds at the beginning of the noon hour. We went by streetcar, a 40-minute trip across town, with the two streetcar transfers, to this little bit of old Mexico.

I feel that students going to Olvera Street for the first time (as many of these were, to my surprise) should always be accompanied by someone who can differentiate between the real and the shoddy. Our students should learn to pick out actual native Mexican things, and the kind of booth, costume, and café that is typical of the people. We made it a rule on this expedition, and on subsequent expeditions during the first semester, that we speak only Spanish. I immediately found a difficulty that I had not foreseen. Although the students' Spanish was very much behind mine in fluency, it was ahead of mine in the correct use of grammar—I had learned my Spanish from the hill people of southern Mexico.

In Olvera Street, on this expedition, we ate a 25-cent luncheon at the "La Buena Noche," run by Marguerita—a real "hole in the wall," so much like small eating places in Mexican rural markets. We had brought along crayons and sketching paper and made several sketches of booths and of the old two-wheeled cart in the center of the street, which were later displayed in a glass case in the hall at Manual Arts. A written report of the Olvera Street expedition was prepared in both Spanish and English.

The notebooks, then, were due at the end of the sixth week, Oct. 21, and included the following:

Sets of notes on a chapter in Rugg's *Changing Governments.*

Notes on the travel-story chapters in Stuart Chase's *Mexico.*

Notes on Peck's *Young Mexico,* on the Southern Pacific pamphlets, *I've Been to Mexico;* and on articles on Mexico in the May 9, 1936, issue of the *Scholastic Magazine.*

The high point of the notebook was, of course, the individual research report which had been corrected carefully for English mistakes and handed back to the students to help them in their oral presentations. Notes on committee presentations, made by other students, were included in the notebook. It also contained reviews of all motion pictures or lantern-slide talks given during the unit, a report on the field trip to Olvera Street, a review of an outside-reading travel book, a student-made map of Mexico, and the class-made subject-matter outline on Mexican geography.

So ended the actual work of the first six weeks' unit on picturesque Mexico.

We found in our study of interesting tourist centers that we were constantly running into the history of the country—the sites of ancient civilizations, towns, and churches built by the Spaniards, battlefields of the revolutionary period. The students were now ready and eager for a unit on Mexican history. We had learned to use the library and to find our material, and had finished our orientation work described below.

We started our study of Mexican history after spending a day planning the seven weeks' work in the class as a whole. A reader used in the Spanish class, *México Simpático,* contained a chapter on the history of Mexico organized into acts and scenes like a play. The English translations that the class made of this play were really all we had available for Mexican history. There was a chart of the development of Mexican culture, in parallel columns with European history, in the *Scholastic Magazine,* Mexican issue, but in our enthusiastic use of these magazines during the first unit, seven of the seventeen had slipped away or come to pieces. Another Rugg book, of which a set is available in our high-school library (the ninth-year book called *Changing Civilizations in a Modern World*) had a chapter on the coming of the Spaniards to Latin

America. Sets of prosaic American history books contained chapters on explorations by the Spaniards and some usable maps, but our knowledge of the Aztec period had to be based almost entirely on sets of lantern slides of ancient Indian civilizations from the Los Angeles Visual Education Department, and on the chapter, "The Return of Quetzalcoatl," in the James Truslow Adams book, *The Epic of America*, of which we had ten copies.

It is interesting to know that even with this limited background material, more than half the students wanted the subject of the ancient civilizations as their research topic, and I answered more questions about the ruins I had seen at Teotihuacán, Oaxaca, and in the highlands of Guatemala, than had been asked me during the previous unit about travel conditions in Mexico. The life of these ancient people has a great fascination for tenth graders.

Our study of the coming of the Spaniards led us into a study of the American Southwest and early Spanish colonization. A book of poems and short stories under the title, *The Southwest in Literature*, was ordered for the use of the eleventh-grade classes. In this we read several legends of Zuñi and Pueblo people, and poems, songs, and stories of the Spaniards in New Mexico, Arizona, and California.

I was interested in the possibilities for a whole unit on the Spanish in California, for Miss Florence Sprenger had worked on this material successfully for a whole semester in an integrated class such as this. But we ended up by spending only a week on it, reading sets of pamphlets, prepared for civics classes, studying the background of California and Los Angeles city government, and using separate copies of many books provided in the library for a senior class in California history. The students were very familiar with the story of Father Serra and the missions, but had never before tied it onto the history of the Spaniards in Mexico. Now they saw the whole California background for the first time as merely the last gasp of the Spanish Empire, and came to think of missions as the end of a long chain from Mexico City northward, and as a part of the whole policy of the Spanish government toward the Indians.

In this way we studied both Act I of the drama of Mexican history (the ancient peoples) and Act II (the Spanish colonial period). The youngsters who were foggy on outlining could follow this very clearly, and were at least able to put a Roman numeral III opposite the period of Independence (1810–1910).

For the third section of the work, however, we had no material. The idea of making a play about all this, however, appealed very strongly to the students. Many children wanted to write one-act plays as creative stories for their research reports on this unit, and thought this would be good experience. Miss Taylor asked them to write in Spanish a dialogue for each one of the scenes and acts described in the drama of Mexican history in the Spanish reader. We had not listed this requirement in our notebook plans at the beginning of the unit and had left no room for such writing in our day-by-day schedule. But students did the extra task willingly and wrote an Act I with actual characters discussing life among the Aztecs; an Act II with dialogue between Cortez and Montezuma, or between members of early exploring expeditions, or between *hacienda* owners and *peónes.* Act III was harder, for we had so little material, and the interest in the motion picture greatly over emphasized the importance of the French invasion in the minds of the students as a factor in the making of modern Mexico.

Topics on Juárez, Maximilian, Carlota, Father Hidalgo, and Porfirio Díaz were the only ones chosen for research reports in the whole field of the independence period.

We spent the last part of our seven-week unit preparing and giving the research reports in the manner described above. The group presentations, however, were much more imaginative and interesting. The ideas of the play helped students devise original ways in which to present the material collected in reports. The Aztecs described their life freely in an Aztec market place; the Mayans, in spontaneous dramatization, left their cities at the time of drought; noted archaeologists held meetings at the Smithsonian Institution and described new findings of ancient cities; dead Spanish explorers and workers for Mexican independence rose to gather from their graves in a common cemetery at midnight on All Saints' Eve, and fought over their careers and battles.

Our study of the ancient peoples was made more real by field trips to two Los Angeles museums. The Los Angeles County Museum in Exposition Park is within six blocks of our school, and we could easily walk over, eat our lunches in the park, spend an hour under the guidance of a lecturer on ancient peoples in the Indian collection rooms, and another hour looking at the early California display and the modeled sets of the founding of California. At the Southwest Museum (across town again on two streetcar transfers) we spent another enjoyable afternoon, looking over the finest collection of materials from Mexican and southwestern Indian people that is to be found west of the Mississippi River.

The Southwest Museum also contains a typical early California farmhouse, built of adobe with a handmade tile roof, centering around a patio in the exact size of a Mexican family house of 1800. The caretaker of this house dressed in Spanish costume for us and showed us through the rooms, describing the original pieces of furniture and the life of a typical early California family. Here we learned that the California ranches in the days of the Dons were under the same *encomienda* system as the Mexican *haciendas*, and this was typical of *haciendas* during the Spanish colonial period in Mexico.

After our visit to the *Casa de Adobe* we made a brief study of Mexican Christmas customs, and prepared a radio reading of a little play, *Las Posadas*, sent to us from the Padue Hills Mexican theater, in Claremont, Calif., where Mexican Christmas is always celebrated. We gave this play for Miss Sprenger's class on the day before Christmas vacation, and listened to her class sing the Mexican Christmas music. All of us together had purchased and prepared a *piñata*, or Mexican clay figure, stuffed with candy, which is to be broken in a game of blind man's buff.

So we went home for Christmas, with the notebooks in, and Mexican history polished off. I was not satisfied with the study, though it had been interesting and imaginative, for I had not done all I had intended. I had hoped to prepare the children for an understanding of the social and economic causes of the Mexican situation today. There is no purpose in the teaching of history otherwise.

The notebooks included "movie reviews" on lantern slides about the Mayans, and on a short motion picture, which I had myself taken of the ruins of Mitla; reports on the two field trips, a map of the Spanish exploration (including the advance into California and the search for Cibola), notes on the coming of the Spaniards (from Rugg's *Changing Civilizations*); and the notes from several American history books containing chapters on the Spanish colonial period. There were reviews of the poetry and story material in the collection *The Southwest in Literature*, with a special paper on a story of Mexican Christmas on Arizona as given in that book. There was also an essay, written on class time, on the part played by Spain and Mexico in California history. In addition each notebook contained a chart of Mexican history, copied in part from the *Scholastic Magazine* of May 9, 1936, a review on an outside-reading book (preferably an historical novel about Spanish exploration or California history), a subject-matter outline on the entire history of Mexico up to 1910, three acts of a play written by the individual student, and a research report on any subject of Mexican history. This included three sets of notes with correct bibliographical data, a subject-matter outline on the whole topic, a creative story (using the factual material as a background), and notes taken on the oral presentation of other people's skits.

If we were going to "get over" anything about the social and economic problems of Mexico today, which was, after all, my big interest in Mexico as a field for teaching social consciousness, we had now only five weeks left in which to do it.

I had lived for two months in a rural school in the state of Oaxaca, in southern Mexico, and had made pack-train visits to other rural school projects there, and was therefore intensely interested in the attempt of the present Mexican government to raise the standard of living through rural education. I had material in Spanish published for the use of rural schoolteachers, some of which the students were now able to read after three semesters of Spanish. We had no other material on the rural school problem except a few copies of Anne Merriman Peck's *Young Mexico*. The *México Simpático* Spanish reader scarcely admitted that a revolution had ever taken place against the Diaz regime. We fell back on our "half a set" of Stuart Chase's *Mexico, A Study of Two Americas*, in order to read the material about revolutionary Mexico.

Fortunately, issues of the *American Observer*, a school news magazine (of which 30 copies are available every week to the social studies classes at Manual Arts), were devoted to the pros and cons of Cárdenas' oil-confiscation policy. Rather than assign again an individual research topic in this limited field, we decided to invite each student to procure a recent magazine article on each one of five modern problems of Mexico. We had by this time learned to use the *Readers' Guide* to magazines in the library, and this was as much an exercise in working with bound volumes of magazines as it was in creating tolerance toward another country's social problems. The five major topics were

1. The program of the rural schools in Mexico.
2. Lazaro Cárdenas as president of Mexico.
3. The Mexican confiscation of American oil wells.

4. The difficulties between the Mexican government and the Church.

5. Socialization of land in Mexico.

When it came time to present this material, we organized panel discussions on the five topics rather than present spontaneous dramatizations based on individual reports. All this sounded very worth while, but we were at the time so busy planning and rehearsing a play for the school assembly, that the panel discussions seemed a very unimportant part of the work. This is not the way I had meant it to be, for I had worked on a build-up all semester toward this very work on the social and economic problems: the attempt to alleviate conditions for the *peón*, and the government socialization program.

Anyway we handed in a notebook at the end of the semester, on modern problems in Mexico. This again was loaded with notes from different references. We had records of our reading from the chapters on present political problems in Stuart Chase's *Mexico*, and in Peck's *Young Mexico*, and on an article on the life of Cárdenas in a December, 1937, issue of the *American Observer*. We had the reports on five magazine articles found in the *Readers' Guide* on the different social problems. We had a review of material from art magazines concerning the social implications of the work of Diego Rivera and other modern Mexican muralists. We had a subject-matter outline covering the whole field of the modern problems of the Mexican people, both in Mexico and in Los Angeles, an outline which the students had made themselves, individually, and on which they were given a test grade.

Everyone had taken notes on a talk given by an outside speaker about problems of welfare workers among the Mexican people of Los Angeles, and on a talk about the literature, poetry, and novels of modern Mexico. Movies had been shown of the Mexican oil fields and of the history of the petroleum industry in general. Altogether, six reels of the motion pictures were reviewed in the notebooks. Any travel story in our school library had been accepted for an outside-reading review. Finally, there were sets of notes from a pamphlet on social service among the Mexican people in Los Angeles, and the report of a field trip to welfare agencies.

The field trip was by far the most worth-while activity of the course. I really think we were able to fulfill some of the objectives of modern education by showing these rather smug, self-satisfied, middle-class children "how the other half lives" in Los Angeles city.

After we had spent three hours in discussing the community chest agencies[1] we began to realize that solving the problem of the underprivileged Mexicans in Los Angeles city was not so simple as having the Girls' League send baskets of toys and food at Christmas time out to hungry families.

Then we took the whole afternoon off, having arranged through detailed correspondence our exact itinerary, and went, with both the Spanish teacher and myself, to elementary schools, on Los Angeles' east side. The Ann Street school is "adopted" at Christmas time every year by the welfare committee of the Manual Arts student body, but very few children ever visit the schools for which they prepare gifts. The Santa Fe Avenue school is also a school which is almost a social settlement, in which the understanding teachers must act as nurses, welfare workers, family advisors, and "father confessor." Both of these schools welcomed the Manual Arts students, allowed them to visit freely in the classes, the clinics, and the other groups all afternoon. The kindergarten children did the *Jarabe* (a Mexican folk dance) and gave the students gifts of crayon drawings.

We went from the elementary schools in the east side district to the All-nations Settlement House, where I have done welfare work off and on for several years. Here is a large and active boys' club and gymnasium, a day nursery, a clinic, and a community house for girls' and mothers' clubs. This is one of the community chest agencies serving the Mexican people in the underprivileged districts of Los Angeles.

Different staff members spoke to the Manual Arts students, showed them the children at play or at work on craft projects, and analyzed the problem of the Mexican boy and girl of high-school age in the slums of Los Angeles.

When we were through with this expedition we certainly realized that there were slums in Los Angeles, and we had a very different point of view toward the Mexican people who are on relief here. Most of the students also tried out their Spanish on the little Mexicans, and found them unable to understand the speech of high-school students in foreign-language classes. It was interesting for them to know that these little California Mexicans speak a jargon, a mixture of Mexico City Spanish, north Mexican Indian dialects, and east-side English. Of all the things we did this semester, this single day's field trip taught my students most of all what I want to teach in high school—tolerance, sympathy, social consciousness, and world mindedness.

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[1] As described in the pamphlet called "Social Service," published under the auspices of the Community Chest by the Board of Education, and distributed in sets to all social studies departments in Los Angeles city.

I have spent all this time telling about the subject matter covered, for so often when one speaks about objective, the development of attitudes, the personality growth of children, teachers later ask, "But what did you *do* every day? What books did you read? What did you actually *teach?*"

I certainly do not want to give the impression that we did not put the individual growth of the children first. Any petty detailed outlines about Mexican history are surely not the important thing. My colleagues and I hoped that the students would become more dependable, that they would learn to work through committees, that they would help to plan units, that they would develop adult attitudes in working with student self-government and in planning their own rules for procedure. We knew we wanted them to get certain study skills. I was especially anxious that they learn to use research techniques; that they work with the library in collecting information which they could organize coherently, and which they could use as the basis for opinion-forming or creative expression.

We wanted them to develop adult thinking, to enjoy worthwhile leisure reading, to be able to express their opinions orally with ease and fluency. We hoped that they would be able to write and speak correct English and, eventually, correct Spanish. After this section on study skills, we put a section on attitudes—tolerance toward Latin-American people. "Incorporation into our own lives of something of the artistry of the Mexicans" and other Latin-American peoples, the understanding of commercial relations, influence of background on the present, and the ability to detect propaganda, *i.e.*, bias or distortion in language. We also wanted, of course, to make this group of children more interested in the Spanish language.

We also carried our interest in self-government over into our own class, and elected officers at the end of the first week. My classes always have a president, who takes charge of the first ten minutes of every class meeting, a vice-president who conducts current-event discussions on Thursday and Friday, a hostess to welcome all guests to the class (of whom we have so many from the near-by university) to show them our plans, notebook requirements, and often to introduce them to the class. We needed a treasurer to organize field trips, to take care of funds collected for postage to foreign countries or for the purchase of books to substitute for those we lost from the library. We have to have three secretaries: one to take minutes of the class and read them every day when class is opened; one to carry on our heavy correspondence with Spanish-speaking friends, with people in authority on field trips, and with our friends, the Stanford University people; and a clerical secretary to take the roll, record the grades, and keep track of committees. We change these officers every ten weeks so that in the course of our year's work almost everyone in the class has served as an officer. With library committees to keep track of books in our classroom library, display committees to keep the bulletin boards constantly changed and artistically arranged with new and attractive material, art and music committees to contact the teachers in those fields, and English committees to keep track of our mistakes and plan drills for us, everybody was busy with some responsibility. Perhaps we left too much to self-discipline, for the conduct of the class came to depend very much upon the personality of the president. We certainly learned self-control in the matter of taking trips, and I feel now that I could go with these students anywhere on the streetcar in Los Angeles city and feel that they would be well behaved and a credit to the school. This was certainly not the case the first time we went by streetcar during school hours.

As far as our objective in developing certain study skills is concerned, we developed those that I was interested in and enjoyed putting over, and the ones I am not good at teaching, we did not develop. We certainly learned to use the library, and we have become skilled in note taking, outlining, and fact finding. We have learned to use many different sources of material. One thing that visitors have noticed about us is our ability to stand up and express our opinion in open-forum meetings; so the objective of learning "to think on our feet" has been well fulfilled. We started a system of card files on which we kept track of the mistakes made by the individual students. Every paper corrected by me or one of the student teachers had the misspelled words and the grammatical errors carefully listed upon it. The English secretary then recorded all these mistakes in special columns on the card-file system for each student. We had a wonderful idea concerning these English errors. We meant to have everyone clear his errors before the

English grades came out, through a system of doing individual exercises to correct each common mistake. We did clear the spelling by having students write three sentences each for every misspelled word, but when we came to clear mistakes in sentence structure, incorrect punctuation, and grammatical errors, I found on checking through the cards for both semesters that the same students had kept on making the same mistakes. As a whole, their written work was above the level of average 10B's and I justified the failure to spend time on individual drill by saying that their writing was rather good anyway. I think they have learned to be more careful about their oral expression, because as soon as a mistake is made in recitation, someone yells out, "Barbara, get the English cards! So-and-so said 'you was,' or 'the man, he' or 'we don't have no time,' or 'this here.'" I found on a recent picnic with these students that their English out in the wilds contains many of these incorrect expressions, so at least we are eliminating them in the classroom, and we hope that in another semester this gain will "carry over."

Our most worth-while English activity which *will* "carry over" into real life, has been letter writing. All the letters we have written have been sent off to someone, and many of them have received answers. They were really written for some class business, and were never in the form of an assigned exercise. I estimate that each student has written 15 or 20 letters throughout the year. In the 10B semester letters were sent to tourist agencies, to sources of information in Mexico, to student-body officers in connection with our orientation program, to friends and relatives inviting them to our play, to other classes exchanging ideas on study plans, and to the children in the underprivileged elementary schools. The children who have served as secretaries have usually written three times as many letters—correspondence that was necessary for the routine of classwork. Other letter-writing projects in the 10A semester are explained later on.

I hesitate to write concerning how this class has achieved its objective in Spanish. It seems to me that their ability in Spanish, after four semesters, is above that of other 10A Spanish students. They have worked with a regular Spanish textbook and have read the stories and done the exercises in that book. In the 10B semester they read the Spanish reader, *México Simpático*, and we were able to use parts of this as a textbook in social studies. I found this semester that they could read a great deal more advanced material, which I had secured from Mexico City. Miss Erva

Taylor is a very fine Spanish teacher, and it is hard to say whether any of their interest in Spanish and their fluency in speaking it has been due to their knowledge of Spanish-speaking people gained through this course. I find that the children feel that it has helped to keep them interested, but they are all very critical of how much more we could have done with the language in this class.

One thing we have emphasized under the general objective of attitudes has been interest in world problems. My classes are always expected to give current events under the leadership of a student chairman. One group of children reports every Monday; another, every Tuesday; etc. These current-event comments may be from the newspaper, from current magazines, from radio programs, or from news reels. They must be given orally, not read aloud. The students themselves helped to make these rules about current events, condemning what they call "blah-blah reports." In the 10B semester this class did a very fine piece of work in cooperating with the World Friendship Club of Manual Arts High School. They debated before this afterschool group of older students on the topic of the Mexican confiscation of oil wells. The large group who attended this debate meeting went the following week with a Manual Arts delegation to a World Friendship convention in another high school where 30 different schools were represented. They took part in the open-forum discussions on previously chosen topics of current affairs. They were able to come back to report to the class as a whole on these six different sessions, and afterwards to appear before other tenth-grade classes.

Then there was the objective of understanding something of the artistry of the Mexican and Latin-American peoples, the music, and the art-craft abilities of our next-door neighbors. Our work in music throughout the whole semester was one of the most worth-while things we did. We went once a week to the music bungalow, a treat that we always enjoyed. By the second week's visit we were able to sing together all the Mexican songs that had been learned in Spanish classes in the junior high schools. There was great diversity in the kind of Spanish work the students had had in ninth grade. From one junior high school, they knew the rules of grammar very well, but had done no singing or anything that might interest them in Latin America.

Those of us who did not know the Spanish songs learned them quickly from a pamphlet called *Canciones Populares*. For the next three weeks our music work alternated between singing the Mexican folk songs and listening to recordings of *Carmen*. A sixth music hour was devoted to modern Spanish composers such as Da Falla. Mrs. Laidlaw stopped at the end of the sixth week to teach us some of the fundamentals of music, especially as they apply to the appreciation of symphonies. Our double quartet was well enough practised to give us a special program during the sixth music hour. We missed one music period on the day that we took the field trip, but made it up later by learning songs of the Pueblo Indian people in connection with the reading we did concerning the Aztecs and the modern southwest Indians. Marilyn E., who takes private dancing lessons, had persuaded her teacher to give her lessons in the *Jarabe Tapatio*. She procured a record of the music for this Mexican hat dance, and proceeded to spend two music hours, and much time at noon in the music room teaching groups to do the complicated steps of this dance. Everyone in the class learned at least the first simple steps. We had to do our dancing at that time in the music bungalow, for we still had old-fashioned school desks in rows in our classroom. Miss Taylor had asked that we learn the Mexican national anthem, the Spanish words of which were in the reader *México Simpático*, and we spent a great deal of time on this in music class throughout December.

We could not learn about Mexico without working on art projects. I had volunteered to teach the art myself, because of a hobby in landscape painting. But since we were not affiliated with the art department, we had difficulty in getting paper, crayons, water colors, or any other type of material. The students themselves chose to make a "Come to Mexico" poster during the unit on picturesque Mexico at the beginning of the semester, and worked out a design in crayons on a poster-size card. We had a great many tourist folders, which helped to give individual students ideas, and we had to have a lesson on lettering to make the poster look above the fifth-grade level; but they were made for a definite purpose. The World Friendship Club was to have a speaker, with colored motion pictures featuring travel in Mexico, for a special assembly. Our class was allowed to advertise this meeting by making displays in six of the large glass cases in the halls. The posters were all shown in this way during the week preceding the World Friendship assembly.

When we went into a study of the history of Mexico, from the point of view of the drama outlined in *México Simpático*, we decided that each one could write a play to describe Mexican history. We needed to have some setting for such imaginary plays in mind. Since each student wrote three acts of a play, each student was at the same time invited to make three stage sets. Here again we had to use crayons, and since we had no real stage sets to look at, the idea limped along. One day Virginia was inspired with the idea of making a block print for a Christmas card using a Mexican motif.

It happened that contractors were busy at work in the new social studies building into which we were to move after Christmas, and were seemingly laying miles of linoleum on the floor. We were able to get, as a present, enough linoleum for a 4 by 6-inch block for every student in the class. The art department lent us one set of carving tools, and David and I both brought our own sets. With these tools, about one-third of the class could be carving linoleum blocks at a time, but everyone had to have a design first, and then carve it in reverse on the linoleum. The words *Feliz Navidad* were to appear on everyone's block, with the student's own name and a picture of cacti, serapes, sombreros, pottery, village churches, loaded donkeys, or dancing *señoritas*. Here again our knowledge of lettering was of use. When the blocks were all out, Julian and Eddie were able to gain access to the print shop and run them off on the professional presses. Everyone had three copies of his block printed at school, one to send to Stanford, and two for his own use. We mounted them on bright red folders. Many of them reached me through the mail at Christmas time, and I cut a block myself at home and sent a copy to every member of this class. We had quite forgotten about the scenery for a play, but both our art and our music work served us in good stead when we gave a play after Christmas.

Yes, we gave a play. The idea grew in the minds of the children themselves as we were studying Mexican history from the point of view of a drama evolving scenes and acts. Evelyn and Margaret rushed over to look at the auditorium, and came back bewildered and discouraged. The stage was so large that we could not paint scenery for a play there. Not enough tenth-grade social studies classes would be asked to fill the assembly room. We could not speak loudly enough to be heard from the auditorium stage. But there was the Little Theater, a room used for a study hall, which still has stage curtains, stage lighting, a piano, and wings left over from the days when it was the only stage at Manual Arts. Evelyn and Margaret secured permission for our class to use this room during the last week of the semester, when it would not be needed for a study hall, and when social studies and Spanish classes would be glad to come after their hard work was over.

The history of Mexico may have been like a great drama, but our students on the Little Theater stage would have to represent some real people, and carry on some real conversations. A committee was appointed to work on this problem, Marilyn B., Phyllis, and Evelyn. Each undertook the responsibility for one set. The plays that had been written in the second unit were then turned over to these girls to edit and rewrite into a coherent story. This sounded so easy when we jubilantly began to do it. The Aztecs could be holding a fiesta when Cortez "crashed in." Then the Spanish landowners could be abusing the peons when Father Hidalgo brought them the war cry of *independencia* 300 years later. All sorts of schemes were advanced for Act III, with emphasis on the Maximilian and Carlota episode. I had to have a meeting with the committee myself and stress the need for a central theme and some continuity throughout the play. If it were to center around the treatment of the peons, it could start with the enslavement of the Indians by the Spaniards under Cortez. The great hopes for the peons in the revolution of 1810, which merely ended in victories for the aristocracy, could be stressed. Then something might be included to emphasize the new hope for the peons in modern Mexico under Cárdenas and the Revolutionary party. The committee labored in closed sessions at Phyllis' own home over two week ends, and brought forth the outline of a story, into which the actors themselves were supposed to fit conversation they made up. The committee also chose the actors for the main parts, but this decision was ardently challenged by the class. Two whole hours were spent fighting and squabbling over who was to have the lead. Fortunately, there were enough speaking parts to go all the way around.

The story now had a central theme. Montezuma was to be holding a court and telling of the blessings which his regime had brought the farming people. Into this happy scene come the soldiers of Cortez, with Marina, the beautiful young Indian maiden, acting as interpreter. Cortes seizes Montezuma and divides the land among his own soldiers. The descendants of one of these soldiers own a large hacienda in the year 1810. The wealthy *hacendado* and his wife abuse and half-starve the poor Indian workers who till the soil. The Indians attempt to smuggle some corn for their own use and are punished. Father Hidalgo, priest of the near-by village, comes to them with a message of independence from Spain. In the last act, the Indians of this village are at last freed from the oppression of the landowners by the great revolution of 1910–1920. The scene now shifts to 1939, and the village is celebrating the founding of a rural school. A young teacher has come from Mexico City to teach the Indian children and to instruct the adults in agriculture, sanitation, handcraft, and modern democratic methods. The governor of the state, representing President Cárdenas, comes to install the schoolteacher in the *fiesta* ceremony.

One scene for the play had already been written in Spanish under Miss Taylor's guidance. This gave us the idea of preparing part of the play in the Spanish language, but for various reasons we could not have the *hacendado* speak Spanish and the peons English, or the governor speak English and the modern villagers, Spanish. Since Marina, the Aztec maid, acted as interpreter for Cortez, and Cortez and Montezuma could not speak to each other directly, we needed two languages to put over that part of the play. Virgie Ann and Milia were chosen as the best Spanish students to work the Spanish into the story. They decided to have a scene in front of the curtain showing Cortes and his soldiers on the coast of Vera Cruz quarreling over the march into Mexico City. One group of soldiers should capture an Indian chief and his daughter. The daughter, Marina, was then used to interpret for Cortes when the messengers from Montezuma arrived in the camp bringing gifts and directions for reaching Mexico City. The Spanish conversation continued into the second scene of Act II, when the curtains opened on the Aztec court and Cortes advanced into the city. It was written out in detail by Vergie Ann and Milia and memorized. Milia herself was to take the part of Marina, who spoke both English and Spanish; Julian, who looks like "the Fair God," was to be Cortes, and all the boys in the class, save the four Aztec messengers and Montezuma, learned speeches in Spanish as the soldiers of Cortes. Miss Taylor helped a very great deal in coaching the boys in the Spanish conversation.

The mechanics of putting on the play were a much more serious problem than writing it and learning the parts. We have no costume wardrobe at Manual Arts, and were forced to round up the costumes ourselves—with the exception of four Indian men's costumes lent by the girls' physical education department. The

Indian maidens, who acted as a guard for Montezuma, were dressed in slip-ons made of old sheets and painted in Aztec design with poster paint by a committee headed by Vera. Fourteen of these costumes were made—a large job in itself. Dark wigs with long braids for the Aztec maidens were made of old stockings, but these were abandoned at the last moment because they failed adequately to cover the page-boy bobs of most of the girls. Mary Frances was able to bring from home three long full skirts. I had costumes enough, including serapes and Mexican hats, to fit everybody out in something for the scene in the hacienda and in the modern *fiesta*. Our big problem was the Spanish soldiers. The girls' physical education department again came to the rescue with three outfits, which had been used as costumes for minstrels in a Christmas pageant. But most of Cortes' soldiers wore women's old felt hats, with ostrich feathers in them, shirts worn outside the trousers, with a belt around the middle, another diagonal across the chest, and hiking boots. When we came to take photographs of the play to send to Stanford, the class voted not to photograph the scene with Cortes' soldiers, because "our costumes looked so dumb." Then there was the matter of cleaning up the stage in the Little Theater, getting lights working, making it possible for our scenery to move up and down. Eddie and Jack worked four days on the problem. In fact, this heavy job of managing the stage was the only worth-while thing Eddie did throughout the year.

We could not procure the help of any other department, for we were only a tenth-grade class, and the play had to be given so late in the year that we were not allowed to bother anyone else. Mrs. Laidlaw, of course, helped us with the music. In the first act the Aztec maidens sang *Arise, Montezuma* as a chant when the curtain went up. Marilyn E., our little dancer, contributed a solo created by herself, accompanied by a phonograph record of Da Falla's *Ritual Fire Dance*. The soldiers of Cortes, waiting for him to come to camp, yearningly sang a Spanish folk song while they argued in favor of returning to Spain. The peons, returning from work in the fields, in 1810, sang *La Golondrina*, and all united enthusiastically with Father Hidalgo at the end of Act III to shout the national anthem. Act IV was largely *fiesta* music and dancing, interspersed with speeches by the old villagers who reviewed the history of the town, and by the mayor, the school teacher, and the governor. During this act, eight students danced the *Jarabe*, a second group of six, the *Cucaracha*, and the student chorus sang *Cielito Lindo*, *Estrellita,* and *Carmen Carmela.* Our music was the most successful part of our play, for Mrs. Laidlaw and Mrs. Nicholson had worked so very hard with us. We were able to procure the English department's portable phonograph and connect it with an electrical outlet at the back of the stage. In this way we could use the "fire dance" record and the *Jarabe* record.

As soon as we had made definite plans to give a play on a stage, we remembered our art project, started in November, for the scenery of the play. People who had had good ideas then again sketched them out and turned them in to a committee. We learned from the stage arts department that there were no old backdrops available for us at this time of year, and the only solution was to buy sheets of heavy butcher paper and tack them up against the back curtain. A considerable amount of butcher's paper, originally used for dance advertisements, was found in the student body office. Using heavy, gummed paper, we pasted 3-foot strips of this together, and made a piece of scenery 20 feet wide and 12 feet high. Acts II and III could take place in the same Mexican village, for I knew that the scenery in most Mexican villages has changed very little between 1810 and 1939. But we did want a second backdrop for the palace of the Aztecs. We were advised, however, that if we tried to paint on both sides of the paper the paint would crack off. Hoping for some happy solution, we went right ahead and painted the design for the village made by Jack D. on the butcher paper. We used calcimine colors in which we mixed a small quantity of glue. The design showed the main street of a Mexican village with a church at the end and hills in the distance. Academic students do not usually have time to take art courses, and we had no really well-trained artists to help us. At the last moment, on the morning of the play, we solved the problem of the Aztec palace by borrowing a large circular piece of scenery on which a world had been painted for the World Friendship banquet. To it we tacked three large Indian blankets which I had purchased from the Indians in Oaxaca. This covered up the Mexican village and left only the mountains showing. A large armchair from the teachers' rest room was covered with an Indian blanket as a throne for Montezuma. The Aztec maidens carried peacock feathers and round wooden shields on which the Zuñi Indian designs had been painted for some play in the distant past.

Social studies and Spanish classes were invited, and we had an audience of about 500. We had copies mimeographed of the program. These were decorated with prints cut out of the linoleum blocks used at Christmas. At the last moment, a special homeroom schedule was called, and we had to change the showing of the play from two to three instead of from one to two. This greatly inconvenienced mothers and other guests who had come, but at least our audience could stay on after school and see the finish of the play. The best compliment our play received was that the 500 guests did so. A copy of the script of the play is included in the Appendix on pages 291–303.

After successfully giving the play, the students themselves wanted to continue with the class in the 10A semester. But there were conditions. We were to spend more time on current affairs; we went to work on the European situation. We were really to fulfill the 10A course, which is called the Modern World Picture.

It happened that the Spanish Civil War was still in progress and served as a laboratory for the clash of the Fascist nations against an attempt at democracy. When we came to analyze intervention by foreign countries in Spain, this led also to a study of the philosophy of Communism. In order to understand why the Fascist countries wanted to expand and control Spain and the Mediterranean, we had to go back again and trace the story of Fascism. But for a survey of historical conditions in Spain, a study of the geography and culture of that country was necessary in order to see why this modern clash between Communism, Fascism, and democracy was taking place in Spain and not in southern California.

We therefore took the six weeks' plan that I had already outlined for an average 10A class and stretched it into ten weeks in order that we might add to it a study of the Spanish backgrounds and center it around the Spanish Civil War.

This gave us a tie-in with the Spanish class, but we did not overemphasize the connection. The regular notebook requirements for any other 10A class included notes, summaries, and essays based on readings in *The Story of Nations*, by Rogers, Adams, and Brown, in Rugg's *Changing Governments and Changing Cultures*, and in three back issues of the *American Observer*, which had been devoted respectively to the history of Communism, the history of Fascism, and the history of democracy. A series of articles in recent *Reader's Digests* were also read in this connection.

In both classes we also read three long plays to demonstrate the workings of Fascism and democracy, and all students wrote reviews of these plays and opinions on them. We had a summarized edition of Robert Sherwood's *Idiots' Delight* which was being shown at the time as a motion picture in local theatres. This play brings out very strongly how war can be made overnight by a Fascist country, and contains an ardent socialistic character who reverts to extreme nationalism when his country is attacked. This play we read over the microphone, broadcasting it into the classroom. Galsworthy's play, *The Silver Box*, was available in a set from our textbook room, so that the students could read it aloud, alternating the parts. Galsworthy shows how the ideal of democracy can fall down where there is great economic inequality and strong class feeling. The students themselves were led to wonder how well a democracy such as Azaña wanted could have worked in Spain at the present time.

After we had read stories of the Jewish persecution, I sent to the textbook room for Israel Zangwill's *The Melting Pot.* I usually teach this in the 11B semester of American problems in connection with a unit on immigration, but it put over so well the story of Jewish persecution, along with an understanding of the cause of the Russian revolution, that it seemed very worth while in this connection. The regular notebooks also were to include research reports, covering topics from the history of Fascism and Communism, or anything related to the present clash in Spain, as well as cartoons and newspaper clippings, which the students felt would have been censored in a Fascist country.

In addition to this material, the Spanish integrated class read a series of five *American Observer* articles that described the Spanish Civil War from the beginning and gave in detail the intervention on both sides and the attempted neutrality on the part of France and England. Notes and summaries from this reading were included in the notebooks, as well as notes on *The Story of Nations* and one chapter dealing with Spanish history and culture. The class also made maps of Spain to show the progress of the Spanish Civil War and read as an outside reading book copies of Irving's *The Alhambra.* They did not like *The Alhambra.* It seemed childish to them, although during the week we were reading it we spent a delightful period in music class listening to Rimski-Korsakov's *Scheherazade Suite,* with its theme of Arabian nights. I had thought that *The Alhambra* would give them a picture of Spanish history, but the only thing we really enjoyed about the book was the charming pencil sketches with which the edition was profusely illustrated.

We wished we had seen them before we did the sketches of Olvera street during the fall. We had planned to read *Don Quixote* during this unit for an understanding of the background of Spain, but the set was checked out to another teacher, and we were not able to procure the books until the last of April.

This unit included the usual sketches and notes on research reports. In working with children in the 10A I always find that in the course of six months they outgrow the desire for spontaneous dramatizations. They did not have nearly the interest in dramatizing Franco's advance into Spain, that they had had in putting on skits about Maximilian and Carlota. Older and sophisticated by now they preferred to have panel discussions as a medium for presenting their research material. I was pleased to see this further evidence of maturity when they came to report on outside reading books. They had read Gunther's *Inside Europe,* Webb Miller's *I Found No Peace,* Hitler's *Mein Kampf,* John Reed's *Ten Days That Shook the World,* Van Passen's *Days of Our Years,* and Remarque's *The Road Back.* Because of this reading, and our more intensive study of the backgrounds of modern government, the students had an increasingly intelligent interest in current affairs. Throughout this ten weeks, while we were working on the unit itself, Franco took Barcelona, Italy made repeated promises to England to withdraw her troops from Spain, Madrid finally fell, and Hitler marched into Czechoslovakia, violating his Munich agreement. Even as we went on into the second ten weeks' study of Pan-Americanism, our European study had to continue, for Italy seized Albania, Russia recalled Litvinoff and left the democracies all "a-jitter" about Stalin's future policy.

In all this, Spain seemed a very minor detail. It seemed a mere pawn in the international checkerboard, and the objection to this unit was the way we sandwiched culture material on Spain in whenever we were able to get a set of books from somebody about it. We had introduced Spanish music in the Mexican study and now spent our music hours singing Russian folk songs, hearing recordings of the great Russian composers, and arranging a special program of the music of Jewish composers that would not be allowed in Nazi Germany.

Thus our ten weeks went quickly by, and we still did not have time to eradicate our English errors. The students worked busily on the subjunctive in their Spanish class while we tried to solve the momentous question "Does democracy deserve to survive?" We were really much more interested, and rightly so, in the encroachments of Fascist and Communistic thinking on American life, and the need for a more intense interest in a workable democracy on the part of a new generation.

But we had given a play successfully the previous semester, and had begun our plans for that play originally by asking for an assembly in the auditorium. Now this request became a boomerang. We were asked to give a program for the tenth-grade assembly to commemorate Pan-American Day, Apr. 14! And on the first of April, with spring vacation taking up one of the weeks in between, we were still worrying about "Does Democracy deserve to survive?" Fortunately, I had a little early-morning class of 10A's busily at work on an experimental unit dealing with foreign trade. This class had collected a great deal of information about exports and imports to Spanish America, and the dependence of Los Angeles harbor upon South American trade.

That group had collected statistics concerning the coffee and banana industry, and the exchange of petroleum products and oil-well machinery. They were loath to lend the Spanish integrated class all this material, and still feel that their group deserves credit for the pageant which was eventually produced. Of course, if we had alternated the order of our units and talked about Pan-America first, we should have been able to dig out this material ourselves, and prepare the pageant more slowly. But we were so anxious to work on Europe, and the Spanish Civil War was so rapidly coming to a close, that we could not ask General Franco to postpone his march on Madrid just to allow us to write a Pan-American pageant first.

One day when the boys were in special assembly, the girls evolved the idea of having Uncle Sam and Miss Los Angeles talk about the exchange of products on Pan-American day. One by one the countries of Latin America could approach Miss Los Angeles with gifts, which they could describe in Spanish, and Miss Los Angeles could explain the gifts to Uncle Sam in English. This could be interspersed with music and dancing given by the Latin-American countries to honor Uncle Sam. Then Uncle Sam could call his industrial leaders to go and prepare gifts of petroleum, machinery, and manufactured articles to the Latin America. Next Miss Los Angeles could talk to the Latin-American countries and ask how they could use these things. The pageant would end in a mutual trade agreement, with everyone shaking hands all around and Miss Los Angeles busily interpreting.

When the boys came back from assembly, Ben took this idea and worked it into a play overnight. This was not so difficult, for we had only 15 minutes to fill, and a great part of the play was repetition in the Spanish language. We took a carbon copy of the play and cut it into strips, so that Miss Taylor could assign a little piece of it to everyone to be translated into Spanish, as an assignment in that class. This plan for the play was completed on Wednesday before spring vacation, and the Spanish assignment given out on Friday. On the Monday following our spring vacation we were able to gather up the loose ends, assign the parts, and go into a tense period of rehearsal. Meanwhile, Bob, James, and David drew a map of South America on a new piece of stage-drop muslin. (We were able to procure money to spend on the Pan-American pageant because it was for a real assembly, given in the auditorium, in honor of a certain holiday.)

When the map, 8 by 20 feet, was completed and outlined with ocean countour lines of deep blue, Steve had another brilliant idea. He went to the electric shop and procured from Mr. Harolson, the teacher, wires, small light bulbs, soldering iron, and an advanced vocational student to put the thing together. James and Jack D. then worked with the shop students to place an electric-light bulb in the middle of every country on the map. These were punched through the cloth and wired from behind. Every time a country was mentioned in the pageant, the light for that country went on. Our splendid helper from the vocational department worked hard for us. James also became much interested and pitched in to help, which he had not done on most of our projects. It was he who finally worked the lights during the play.

Everyone else was in the play. Two students, Roger and Barbara, who had not had heavy parts in the Mexican play, were given the leads. Roger's mother came to the rescue in the matter of an Uncle Sam costume. A Job's Daughter ceremonial dress and a gold crown were used for Miss Los Angeles. The Latin-American countries, however, were dressed in the same old costumes that we had used in February. We merely changed these into different combinations. However, we did use a pair of chaps for Steve, who represented Brazil. He apologized in broken English for speaking neither Spanish nor English well enough because of his Portugese background. This play achieved even greater success than the play on Mexico. It was a more finished product, despite the short period of rehearsal, for we had the help of other departments. It was not such a childish thing, and older students liked it better. Perhaps the other students liked it because we finished out the assembly hour with the showing of the Pan-American Airway's motion picture, *Flying Down to Rio.*

We were now in the eleventh week of the second semester and the Spanish Civil War was over. We had decided that whether democracy survived or not depended on the interest and alertness of our own generation. But we had said very little about the cause and cure of war in general, a topic in which the students were very much interested. The outline for our previous unit had been so involved with the background of Spain and the five-year plan in Russia all mixed together, that the students wanted something more concrete to help them pin the modern peace movement onto Latin Americanism. For this reason we formulated the following seven questions for which we would seek the answer during the remainder of our work. On these we were to spend approximately one week each:

1. What is the position of Los Angeles in world trade, and why is Latin-American trade so important to Los Angeles harbor?
2. What is there about the geographical and historical background of Latin America that has made this a region that exports raw products and imports industrial products?
3. Why are the Fascist nations desirous of monopolizing Latin-American trade, and what is the menace of this to American democracy?
4. Is it necessary, either for the above reason or because of America's traditional attitude toward South America, for the United States to protect the entire Western Hemisphere with arms?
5. Does cooperation through the Pan American Union serve as a better form of protection?
6. What are the history and future hope of international unions—*e.g.*, the League of Nations and modern world-court arrangements?
7. Should we, the nations of the Western Hemisphere, and especially we, of the Manual Arts High School, prefer world organization to world war? What have we to fear from war as individuals?

This set of questions brought us enthusiastically back to both the Spanish-speaking peoples and the world-wide problems. Here we had a wealth of material. We could do two research reports for our last notebook: one report dealing with a single South American country—its history and its geography, and a second on causes of the World War or conditions leading to war situations in the world today (not emphasized in the previous unit), and on modern peace movements. For the first part of our unit we had sets of the Rugg books and pamphlets about foreign trade, which had been lent to the other class by the chamber of commerce. The other class was also using a set of economic geography books, Packard and Sinnott's *Nations as Neighbors,* which had chapters about trade with South America. Moreover, the *American Observer* and the *Scholastic Magazine* have published special issues on Pan-Americanism and the Lima Conference. In addition, bound volumes of the *Pan American Union* were available in our high-school library back to 1922. We have sets of American history textbooks which give good accounts of the development of the idea of the Monroe Doctrine and which give America's part in the Pan American Union. Nevertheless, it is difficult to procure sets of 11B texts to use for a few days in the 10A when they are in such demand.

We finally were able to get the set of *Don Quixote,* and it became a notebook requirement for the last unit.

Since the Pan-American pageant we have definitely tried to do more with our Spanish in this class. Through the Sven Knudsen Friends-of-all-nations correspondence agency in Boston, we each paid a dime for the name of a secondary-school student in South America, and have sent off a letter in Spanish. Through the World Fellowship Club's membership in the Junior Red Cross, we secured the privilege of sending a portfolio to a secondary school in Argentina. In this portfolio was included a letter in Spanish from everyone in the class telling about his or her own personal life and interests in school. We have also collected a great many pictures of school life in Los Angeles, which we described in Spanish for the scrapbook.

The little foreign-trade class started an interesting project involving the adoption of captains of ships. A local steamship agency for South American freighters was able to procure this class two such ships. One of them we visited during afterschool hours. We met the captain and the officers, watched the stevedores load American machinery and petroleum products on board, and took a complete tour of the freight ship. The other ship was already in Puerto Rico at the time we adopted it, but we have received letters from its captain, and he from us. These letters were written in

English, however. The letters received by the foreign-trade class from a Grace Line freighter which called at 45 ports between Los Angeles and Valparaiso were read aloud in the integrated Spanish class and aroused a great deal of interest in the ship adoption project. Evelyn, Margaret, and Vera served as the summer corresponding committee and kept in touch with both our captains, and visited the boats when they returned to San Pedro in August.

Our music throughout this unit has centered on South America. Mrs. Laidlaw has also given us a great deal of music appreciation work for she fears that these students will not be able to go on with the music work in the eleventh grade. There is so little time for academic students to take music appreciation in the rush to get in all college-preparatory requirements.

Our art work this semester deserves special mention, for we were able to procure an art teacher, Mr. Max Aron, and to use his room in the art department for an hour every week. He started us out on the regular work which he teaches to integrated social studies classes. We learned a little about cartooning and made sketches of the world as a face with various expressions to show how the world feels about conditions today. We did some lettering with a border design in color for which we printed a Spanish proverb. The students were very glad to get this training in art technique which I had not been able to give them. They feel that they can use lettering, page decoration, and cartooning in all social studies work in high school.

When we came back to Latin America, since we were ready in the art class to branch out during the second ten weeks, the students expressed an interest in Diego Rivera. Other classes with Mr. Aron had made mural paintings, some of which adorn rooms in the new building. Virgie Ann proposed the idea of making a mural painting for Miss Taylor's room, with South America as a theme.

We struggled so long trying to make a design that Mr. Aron became discouraged with us. Finally we organized an afterschool field trip and went to five places in downtown Los Angeles, where he said we could see historical murals. The students enjoyed especially the murals in the rotunda of the Los Angeles Public Library, and the ones in the history room and the children's room there. (I was surprised to learn that none of these eight students who went with me to see the murals had ever been in the central public library.) After this trip, it was easy for Jack D., with the help of Virginia and David, to make a South American design with the Christ of the Andes and a circle of South American flags in the center, the cities and the handcraft industries of the ancient peoples on the left hand and the banana and coffee industries and the modern South American cities on the right hand. The class purchased 45 cents' worth of unbleached muslin, 18 feet long and 3 feet wide. A vocational student in another class stretched it for us on a wooden frame. Jack drew his design on the mural in chalk and we used calcimine paints, heavily weighted with hot liquid glue, for the painting. A stagecraft class which was busy making brilliantly colored garden scenery for the senior class allowed our little committee to work with the same colors of the paint already mixed. David, Virginia, and Jack ardently requested that the other students should not paint on the mural. They had no color design to follow, and made it up as they went along. Neither Mr. Aron nor I have helped them. They will at least have this souvenir of the year's work on the cultures of the Spanish-speaking people.

The Stanford Language Arts Investigation has asked us for an evaluation of our program. I wanted to evaluate the students' work in terms of social consciousness: How did they interpret what they read? How well did they understand words that were used in newspapers and magazines for propaganda purposes? I formulated such a test, but it hinged so directly upon the American scene that I decided to postpone giving it until the beginning of the 11B semester, hoping that I would have this group again in the fascinating American problems course.

If our purpose was to teach tolerance and understanding toward Spanish-speaking peoples, it would be difficult to make a survey of what we have accomplished. In March I was asked to help formulate an attitudes test, which would be given to all Spanish culture classes in the Stanford Language Arts Investigation. Of the questions I sent in, 40 or more were used, covering many phases of current material relating to Mexico, Spain, and South America. Students were to be asked to agree or disagree with statements about the qualities of Mexican people on relief in Los Angeles, about American investments in South America, about the social policies of the present Mexican government. The majority of the class always inclined toward the tolerant world-minded attitude, but in some cases, on such items as "I would rather not work in an office or factory with Mexicans," or "I would not want to use a swimming pool used by Mexican children," or "It is foolish to pay Mexican laborers high wages, because they will spend most of it for liquor," I was hurt and surprised to see that four or five students agreed with these statements after a whole year's work emphasizing tolerance. The results of the test, however, justify the semester spent on Mexico, for the attitude toward the domestic problems of Mexico was a great deal more tolerant than that toward the domestic problems of South America which we had not studied at the time the test was given. Students were opposed to the attitude of the American companies in Mexico, but still favored, in the ninth week of school, American exploitation of South America.

In that part of the test which aims to measure attitudes toward different national groups the pupils showed even more tolerance. Twenty different nationalities were listed, and the children were asked to check if they would live near such people, have them as close friends, speak to them on the street, work beside them in an office, or marry them. On the Stanford Language Arts Investigation Attitudes Scales for Mexican and other Spanish-speaking people, the class revealed itself to be far more tolerant than pupils who took Spanish, English, and social studies the usual way. The composite class score for the integrated class was 55 as contrasted with a score of only 29 for pupils of like age and ability in the nonexperimental classes. A retest of the pupils a year later showed that they had in the most part retained the favorable attitudes that they had acquired in the course.

We can make long tables evaluating this course from the point of view of increased skill. The students can use the library, they can find and weigh facts, they can write creative stories about such facts, they had exercises this semester in formal debating on six different problems of Latin America, and they also wrote a formal essay in defense of or in opposition to the Pan American Union. This essay, 2,000 words in length, for which no notes or outlines were required, was of the factual type rather than of a creative nature. Only three days were spent looking at Chapman's *Using English* (the 10A English textbook) trying to understand why we made so many mistakes with commas. Not a single student in the class failed on the Pressey Diagnostic Tests in English Composition.

Miss Taylor does not feel that their spoken and written Spanish is better than that of the average high group in fourth-semester Spanish, although she says, "Undoubtedly, they are more interested in the Spanish-speaking peoples." We cannot make a test of their interest in Spanish merely by finding out how many go on with third-year Spanish, for so many other things cause conflict in their program in the eleventh grade. However, it is significant to note that in spite of these obstacles, three times as many students continued Spanish as an elective in the third year (beyond the university requirements) as compared with the normal rate of continuance in conventional schools!

I think they have thoroughly enjoyed this class. They have come to feel that what we did was vital and important to their lives. Although they were temporarily satiated with Mexico at the end of the 10B semester, their interest in that country and its problems has returned, and they often bring in current events about Mexico which they discuss with intelligence and enthusiasm.

If the aim has been to help individual students develop solutions to their own personal problems, I can point with pride to the development of several of my friends in the class. Indeed, something nice has happened to everybody. But wouldn't it have happened in any 10A class? Wouldn't just growing from fifteen to sixteen years old have done many of these things anyway? Would it?

So what recommendation can I make? Perhaps a Mexican culture study should run parallel with beginning Spanish in the ninth grade, when students love to dramatize and are interested in making things, wearing costumes, and singing songs in Spanish. Again, perhaps such a class should be only for eleventh-year Spanish students who are able to read newspapers from Mexico City, to investigate treaties and doctrines of a historical nature in the Spanish language, and who can carry on all their classroom conversation in social studies in Spanish. Or the work of the two semesters might best be combined into one, with six weeks on Mexico, six weeks on modern Spain and its backgrounds, and six weeks on South America. But where should this semester come? In the ninth grade, the tenth grade, the eleventh grade? Should it attempt to arouse interest in the Spanish language at the beginning of a foreign-language course, or should it be a means for using a high degree of skill in the Spanish language already attained? These are really not questions for a social studies teacher to solve after one year's experience in a new type of integrated program.

CHAPTER VI

STREAMLINED TOPSIES

An Approach to a Unified Program in Social Studies, Spanish, Art, Music, and English

By FLORENCE SPRENGER and ERVA TAYLOR

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FOREWORD: "Streamlined Topsies," as the title indicates, describes the growth in personalities, interests, and abilities which a unified program in English, Spanish, social studies, art, and music helped to bring about in a group of rapidly maturing young people. It requires little reading between the lines to detect that the teachers were primarily concerned with guiding the growth of boys and girls through literature and language into well-balanced and socially effective personalities. Neither does it require much analysis to discover the key to the authors' philosophy of education—that of living what one learns while learning it. As an illustration of a program designed to help young people weld experiences in literature, language, the social studies, and the arts into a way of life, the chapter differs markedly from those reports of "integrated courses" in which education is not conceived as being that which one applies in running one's own life, or in solving crucial personal and social problems, but as a kind of disguise to be worn to suit the occasion. A careful reading of the chapter from the viewpoint of the following leading questions will illustrate this conception in practical detail:

1. What changes took place in the personalities, interests, and abilities of the young people between the beginning and end of the course?
2. What specific experiences helped to bring about these changes?
3. How did the study of Spanish contribute to the basic objectives of the program without sacrificing growth in ability adequately to use the foreign language in reading, writing, or speaking?—EDITORS.

PROLOGUE

The class from 261, or Simmons Square, were entertaining their parents at a party to top off their semester's work—indeed, to top off three semesters of work together. The 25 young people had studied Spanish with Miss Thompson one hour a day, and for their two periods with Miss Simmons received English and social studies credit, the two teachers cooperating closely in their work.

"Oh, Jean, how nice the refreshment table looks!" exclaimed Miss Simmons as she caught sight of the lace-covered surface with its bouquet, punch bowl, cups, and plates awaiting their cookies. "Where did all the pretties come from?"

"Jessie and I arranged the table. And see—here is a thermos jar of cracked ice in case the punch isn't cold enough," Jean pointed out efficiently. "Can't we go for the punch now? It's almost seven-thirty, and some of our families have arrived."

The janitor received the magic word, and Miss Simmons returned to the social room where the reception committee students, assisted by Miss Thompson, had arrived and was already greeting mothers and fathers.

"Miss Simmons!" This time it was Walter, out of breath from running up and down stairs. "The electric victrola wasn't in the office, but I found Miss Johnson, and she loaned us hers. Is that all right?" Walter was in charge of the news broadcast feature of the evening's entertainment, and he had already assured himself that the public address system and its operator were ready for action.

"Of course, Walter. It was kind of Miss Johnson to help. Are you ready to begin?"

"Just as soon as Herbert's back. Oh, here he is now," and Walter was off.

Bill had an explanation to make first. "You see, our music teacher, Mrs. Laidlaw, was to help us tonight, but her son went to the hospital this noon, and she couldn't stay. Jane heard about it when she went to get the refreshments, and she hunted up Mary Sue, a member of our class who is a pianist. Mary Sue got the music from Mrs. Laidlaw's cupboard and practised up, and she's going to play for us. First, though, we are going to ask Marjorie Marshall, our secretary, to present the semiannual report of our class." Bill sat down, a trifle out of breath.

"General minutes for the Semester beginning February, 1939," Marjorie began. "First we made seating arrangements, took tests, and elected officers for the coming semester. They are: President, Bill Scott; Vice-president, Frank Snyder; Secretary, Marjorie Marshall; Hostess, Gertrude Mueller. It was agreed that the president be authorized to appoint a treasurer if there is a need for one. After a week of tests and general discussions about our needs and plans, we considered what would be our first subject for study.

"We made a list of many of the problems in modern American life; finally we agreed to investigate the problem of *poverty*. The general topic was broken down into many subtopics, and each person chose the phase which interested him most.

"We hit upon a new plan for helping in English usage and for curing stage fright. To give everyone in the class a chance to talk and give his viewpoints, groups were formed of people working on related subtopics. These groups met once each day for 10 or 15 minutes at the beginning of the period to discuss informally the materials they had found in their reading. These were different combinations from the groups organized in our Spanish class, where we were meeting under our elected leaders to read and discuss our various Spanish books. So you see we had a chance to work and talk with many different people in the class.

"After Dr. Kaulfers had given us that interesting lecture in Spanish, we decided to invite several people to come and talk to us about the problems of poverty as they affected us or other young people. Our vice-principal came and told us of school conditions. Two of the girls went down to the office of the Coordinating Council and interviewed Mr. Bowers about the work of the council. They also went to the Juvenile Court. When they returned, they told us all about it.

"We had all investigated our topics thoroughly and then told the rest of the class about what we had found. We had panel discussions, interviews, and several interesting radio broadcasts.

"Not all of our time was taken up in work on our topics, for we read and discussed the editorials in *Scholastic*, made outlines, and arranged a news broadcast every two weeks which our own radio group presented over the public address system, for the benefit of the class."

At this point Walter Moore, who had been definitely concerned with the broadcasts, described them briefly to the audience, and then presented for the entertainment of the guests—the boys disappearing into the hall and broadcasting from the microphone there.

Then Marjorie continued, "We spent several periods working on our magazine, too. This magazine was written, illustrated, and assembled by members of the class. Elizabeth will tell you about it."

Elizabeth proudly displayed the magazine with its crayon-colored illustrations, special cover, and alluring title—it had been bound at the school bindery. She distributed copies to the parents and told about how this undertaking, for a time appearing to be overambitious and doomed to failure, had finally succeeded. The cooperation of the class had produced 100 copies of the magazine at last.

Marjorie resumed her report. "Our class book shows another interesting part of our work. Wanda will show it to you."

At this point Wanda showed the parents a book of original stories, plays, and other class projects, which had been bound in a red cover. "Our Spanish supplement last term inspired us, and on March 15, our first class paper came out," Marjorie continued. "We had attempted other publications, other terms, but finally a good idea was really carried out. Hal will tell you about it."

After Hal's contribution, Marjorie's minutes went on to describe other aspects of the classwork. "We kept a chart of our outside reading and took tests of our reading skill. We also charted our rates and comprehension scores on standardized tests. We charted the mistakes we made in written work, to help us keep in mind what we needed to watch. All these records were kept in individual folders with our many written papers, and formed an interesting picture of our work.

"Our last experience was reading and discussing *The Epic of America* by James Truslow Adams. Three of us worked on each chapter and reviewed for the rest of the class. This was hard work because the book was pretty deep, but we enjoyed discussing Adams' ideas, and agreeing and disagreeing with them.

"Each Monday we had art with Mr. Kenyon." Here Virginia was allowed to interrupt the report and tell of the experiences that the group had had in the art class. "Every Thursday, though," Marjorie went on, "we had the best time of all. This comes last because we are going to demonstrate it for you tonight. We had music in Mrs. Laidlaw's room. Donald will tell you about it." Donald told of the enthusiastic singing of Spanish songs, negro spirituals, and other folk songs. He told of listening to records and of the other activities planned to help students to love and appreciate music.

"This is the picture of our semester's work," concluded Marjorie.

Bill then announced the singing—*Water Boy, All God's Chilluns, El Rancho Grande, Cielito Lindo*—and Elizabeth, all by herself, sang *God Bless America!* There was a boys' sextet, and finally the whole group filled the room with the rounded tones of *Sanctus.* The applause that followed was sincere and enthusiastic.

Now Bill presented Jean, the hostess of the evening. "May we invite you to the refreshment table?" and Bill added, "This is all of our program, but we hope you will stay and meet one another and visit."

The parents were ready to enjoy one another and to shower the teachers with questions.

"These students work together as though they had known each other always. Did they come from the same junior high school?"

"No," was the answer. "They were fairly evenly divided among the six schools that contribute to Manual Arts and three farther away. The largest group, eight girls and a boy, came from Audubon; five boys and two girls from Adams; four girls and two boys from Muir—with one apiece from the other schools. This caused several difficulties for us."

"The unevenness was particularly noticeable in their Spanish preparation," explained Miss Thompson. "On the standardized tests, which they took when they first arrived, thirteen were below the average for their grade in their preparation, while a few were well above it."

"My problem," said Miss Simmons, "was somewhat different. The cliques that had resulted from their junior-high-school associations caused difficulty. Some of them knew each other far too well."

"These youngsters appear to be very alert. Aren't they an unusually bright class?"

"Hardly that," one of the teachers replied. "You know from your work in parent-teacher associations that our school median is about 104 I.Q. The median of this group is only five points above that. Whereas five have a superior rating, seven are below 100."

"But I shouldn't expect such spontaneity from a group of average students," objected one parent.

"Perhaps that is because our emphasis has been upon 'doing,'" laughed the teacher. "We have not been entirely academic, you know."

As they returned to the group of students, Walter was speaking to Miss Thompson in Spanish. "I'm sorry," Miss Thompson said as she turned to her companions. "Walter was just asking if he might take his mother to see the exhibit cabinet in my room."

"Do they always speak to you in Spanish?"

"They do now, but on that first day when I spoke to the class in the simplest possible language, they looked at me in stunned surprise and then with one accord exclaimed, 'Our teachers never talked to us in Spanish!'"

"Did you have any difficulty in getting them to use it?"

"No, because they really wanted to speak the language—as they indicated in the statements they wrote for me before they came, telling what phases of the work interested them most."

"Now tell us just what you two had in mind in planning this two-way, three-period program of yours."

"We believed that there were certain very important purposes that we could accomplish better with a united emphasis in more than one class. For one thing," said Miss Thompson, "we wanted to help them develop the ability to think clearly, whether in Spanish or English, to get behind mere words to their meaning, to find and share ideas, not merely repeat words to one another."

Miss Simmons added, "We wanted, too, to help them make social adjustment, to develop poise, to learn to work together—find their places in the school, and see themselves in relation to the community and even to the world."

"Another thing"—it was Miss Thompson—"we wanted very much to meet the individual needs for adjustment that were most apparent, and even that very first day the three overstudious individualists, the overgrown clumsy lad, the opinionated loud speaker, the two shy, retiring musicians, the school politician, the shallow, popular leader, the troublemaker who craved attention, and the score of others, each with his special problem too apparent—were easily marked."

"Most of all," concluded Miss Simmons, "we wanted to release their ideas, to make them creative in activity as well as in words, to remove undesirable inhibitions, and to encourage them to express their own thoughts and feelings."

"But if you were doing all these things," objected one father, "when did you have time for grammar and history and drills?"

"Those things have been there, yes," was the answer, "but they have been part and parcel, we believe, of these larger objectives, and have actually been used as means of accomplishing our more significant aim."

On this note the party broke up, and soon only Jean and Jessie and their helpers were left, clearing away all evidence of the good time. Walter and his committee had returned the phonograph to Miss Johnson's room and had locked the public address system in its cupboard. In a few moments the most critical observer could not have discovered a chair out of place and the last friendly "good nights" had been exchanged.

PART I

The next day, just as the class had left Miss Simmons' room, she looked up to see visitors in the doorway, and recognized four of the guests of the evening before—Mr. Goodsell and his wife, Mrs. Morse, and Mrs. Trillingham.

"We have come because we want to understand more clearly some of the new ideas you and your students gave us last evening," said Mr. Goodsell, as the other greeted Miss Simmons.

"I think I understand your bewilderment," Miss Simmons replied seriously, "for the children have felt that way, too. We have had many discussions in class about the real purposes of education. At first, they seemed to want more definite assignments, things they were told to do, tasks they would be able to finish in the period and feel satisfied about. Our answer has always been, 'You don't like this other way because it is harder. It is easier when we tell you just what to do.' And one day I was pleased to have Herbert supplement my explanation by—'Well, I guess it's the harder way to teach too, isn't it?' "

By this time they were crossing the corridor to Miss Thompson's door. Through the transom came sounds of an animated discussion in Spanish. Mrs. Trillingham apologized for interrupting, but Miss Thompson was undisturbed. "No difficulty at all! The president can handle this." And the group went through to the adjoining conference room.

"Whose idea was it to use Spanish exclusively in this class?" was Mr. Goodsell's first question.

"Well, they think it was their own idea," answered Miss Thompson, "and as soon as they found that conversation didn't mean putting English sentences into Spanish, but rather telling one another about their activities and ideas in that tongue, they became so enthusiastic that when any member of the class, including the teacher, carelessly used an English word, the whole class pounced upon the culprit with shouts of 'Español, Senorita!'

"You would be interested, too, in the diaries which the students have kept in Spanish," Miss Thompson continued. "This *Diario* is a record by each student of what happened each day in the three periods that the class spent together. At first the diaries consisted of only a few lines, not always describing the most important activities and containing many mistakes. The errors were corrected by others in the class, omissions were noted, and unimportant details eliminated. This was done at first with the help of the more critical students, and later in general discussion. For instance, one of the first ones, dated February 8, 1938, simply tells the things done! 'We entered the class. Miss Thompson called the roll. She talked to the class about the elements necessary for learning a language.' There are also, as you may note, many mistakes in the Spanish.

"On the other hand, this one describes in detail the activities of the three periods with almost no errors. It was, you see, written considerably later in the term."

"Work toward this same skill—selecting important items—was undertaken in the English-social studies class," added Miss Simmons. "Magazine articles dealing with the problem under discussion were often reviewed in writing. At first the children's comments were meager and uncritical; but as time went on, even the slowest of them began to develop opinions and learn to express them."

"I believe the work they did in selecting ideas for their pageants had some influence here, don't you?" asked Miss Thompson. "So many of our activities seem to have strengthened their ability to think and organize their ideas more clearly."

"Perhaps you parents recall that pageant—it was over a year ago," Miss Simmons continued eagerly. "During our first semester together we studied California's early history in order to write a play about early California. The experiences in selecting the vital points from our much too long script were most valuable. We wrote, revised, cut down, and rewrote—fine training in selectiveness!"

"At the same time we supplemented this in the Spanish class," said Miss Thompson, "by writing scenes for the pageant in Spanish. But first we got some practice along this line by dramatizing some of the stories in our Spanish books. Another interesting angle bearing on selectiveness lay in the use we made of Spanish songs. From our repertoire of songs the students selected the ones best fitted to each scene of the pageant—a nice piece of interpretation, too, since these songs were all in the foreign language."

"Tell me," asked Mr. Goodsell, "did they depend entirely on reading to get ideas for these dramatizations and conversations that you describe?"

"No, during the time they were writing the play, they viewed Los Angeles from the top of the City Hall, and visited Olvera Street, the Museum, and the little theater at Padua Hills, where they saw one of the famous Christmas plays of Mexico. We helped them clarify their thinking by asking them to give in Spanish oral or written reports of these trips. Again, here was a chance for thinking through class discussions in Spanish."

Miss Simmons added, "We analyzed what we saw at these places that might help us in our pageant. We found in English class that we got the best results when the groups were dealing with matters that touched their own experiences closely, supplemented by the facts gleaned from their reading. Of course, the most important consideration, where reading is concerned, is that the students have a definite and authentic purpose for reading."

"How did you establish these purposes, then?"

"For the most part they established themselves. When the students wrote their play, for example, they needed to get information about early California. Each student selected 10 or 12 incidents from California history about which to write interesting stories or other human interest accounts. This naturally led to a great deal of reading and research. They learned to use library tools, to locate books on the shelves, to get material from the indexes, to use the catalog and the *Readers' Guide to Periodical Literature*. The delightful stories that resulted certainly showed that the children had read with understanding."

"But were those stories the only way you had of assuring that they had comprehended the work?"

"Well, perhaps the results of the reading tests would indicate how much they grew in comprehension during those months. At the beginning of the semester the class average was only 350 words a minute with 55 per cent comprehension on tests, whereas at the end of the term the class average had risen to 480 words a minute with an average of 85 in comprehension."

"I believe," added Miss Thompson, "that one of our activities in Spanish helped to focus the children's attention upon meaning and helped them to get ideas more clearly from their reading. We used a Spanish proverb each day, translating it, not into English, but into its real meaning in Spanish—in short, we paraphrased. For example, we would start with such simple and familiar proverbs as 'La diligencia es la madre de la buena ventura.' And instead of translating them into English as 'Diligence is the mother of good fortune' we had such interpretations in Spanish as 'You have to work for what you get' or 'You don't get something for nothing.' These proverbs, of course, served another purpose; they helped the students to a clear understanding of Spanish-speaking peoples and formed a basis for interesting comparisons with American folk sayings."

"Last evening the students spoke of having guest speakers. Did they gain much from these outsiders?"

"At first they were inattentive. I remember my embarrassment the day we went to the museum, when only my watchful eyes succeeded in holding the fringes of the crowd to a simulation of attention. But through encouraging them to express problems that could be answered by speakers, we helped them to listen attentively. Recently they listened without a single sign of restlessness for a whole period while Miss Hanna told them of her trip to South America. Miss Thompson, too, can tell you how well they learned to listen, even to a lecture in Spanish. I believe that no small part of this success in listening has come from Miss Thompson's insistence that they use Spanish in all class activities. They have learned to be alert to what is being said.

"Their pertinent questions in Spanish at the conclusion of Dr. Kaulfers' lecture were a good indication of what they had gained by listening. The newspaper accounts of the talk which they prepared in the English class showed that they had understood, too." Miss Thompson was frankly proud of her students' achievement.

Miss Simmons had a case in point. "One day, when criticisms were made of certain reports because they were not particularly significant or interesting, one lad said, 'I don't believe I should give mine. I haven't anything in it that the class doesn't already know.' 'Why don't you prove that for yourself, Herbert?' I suggested. 'Give the class a test over the material of your topic; then after your report give the same test again.' Herbert was interested. He prepared 13 questions. On the first test the average score was three questions correct. Of course, the group listened more attentively than usual. On the retest, 70 per cent of the class had eight or more questions right, with a median of nine. This was one step in learning to listen to one another with a purpose.

"Did you give any particular training to help the pupils in developing a critical attitude toward their own work as well as toward their findings?"

"Yes, both directly and indirectly. During the first four or five weeks of their second semester together, we studied propaganda materials and techniques with this in view. We were beginning our study of Mexico, and we knew we would have to be aware of propaganda influences in the articles we might find on the subject."

"What particular techniques did you use to make them critical in their reading?"

"First we brought to their attention the effect that words have upon people. They learned to recognize emotionally charged words, and words intended to confuse or mislead. They became aware of some of the devices used in advertising, politics, and other areas, finding much useful material in the bulletins of the Institute for Propaganda Analysis.

"Did you find that this made them skeptical of most printed matter?"

"No, but it did make them critical of one another. When during the course of the reports that the class made during this semester, Hal chose the topic of trade unions and brought us the radio speech made by his father as president of the union at the time of the Los Angeles street railway strike, the class with one accord exclaimed, 'But that doesn't tell us about unions! That's only one side of the picture!' Instantly there came the request that we debate this subject—but not before we discovered that we had material on the other side in our own class, in the person of the son of the general manager of the railroad at the time of the strike. Needless to say, the debate which followed, definitely planned to search for truth and not to win by clever use of words, formed one of the most interesting and worth-while class sessions of the semester.

"Another interesting example of critical thinking occurred when we gave them a test designed to discover their attitudes toward the

Mexican people. One boy came from a fine Mexican family. When he had read the test, he came to me with a distressed face and said, 'I believe that some of these statements are unfair to the Mexicans.' I pointed out that several statements were definitely designed to be critical of Mexicans in order to test the reactions of the students. Still he was not satisfied. So, I asked him to go over the test, carefully, and indicate which statements disturbed him. He did this, and the result of this thinking was seriously considered by the student committee handling the test. His suggestions were the basis for a class revision of the instrument."

"There was an opportunity in the Spanish class," Miss Thompson added, "to make a contribution here, too, but in a more indirect way. When written reports, stories, or dramatizations were prepared, they were read first in a small group, and the best in each group were selected for presentation to the class. At first, there was a tendency to select the work of the most popular member of the group; but after the class had severely criticized some of these, the students settled down to what eventually became a very discriminating choice of the most interesting and effective material, with all personal considerations forgotten."

"How in the world did you ever develop this surprising ability to think as a group, and work with such excellent timing as they used last evening?"

"One thing, perhaps," said Miss Thompson, "has been the choral reading that we do from time to time in Spanish. At first a certain rugged individualism was apparent here as it was in their class conduct. The quicker ones rushed ahead and were through before the rest, while the more deliberate brought up the rear, two or three words behind. Gradually, the idea of the group product as more important than that of any one person began to develop, and individual voices blended into a composite whole, richer in tone, more rhythmic in intonation, more expressive of the meaning of what they were reading."

"In their music class there were some unusual experiences, too," Miss Simmons added. "You would have expected this group to be restless and individualistic in their singing. But, no doubt as a result of their basic training in concert work, the young people developed very quickly an excellent group spirit toward the music they were learning. Of course, those first songs were learned with a real purpose—they were to be the background of the pageant which they were to present to other students of the school. The music teacher, too, was an artist in gracious suggestion. Several excellent voices were discovered by her alertness; before long, they were singing in parts and giving us teachers a real thrill."

"I have one more question that has to do with last night's party," said Mrs. Morse. "You have spoken several times of radio programs. Do you mean that they do the type of things that they did last evening quite frequently in the classroom?"

"That is not an unusual performance at all. Of course, our first programs were not so smooth. There would be long delays, waits for the class while records were being changed, and many other evidences of poor preparation. The best incentive toward smoother production seemed to come from entertaining other classes. When they were studying Mexico, they prepared a series of five radio scripts and invited their friends of Dr. Berton's class to hear them. That day I did not go into the broadcast room, but allowed the master of ceremonies to handle the situation there. Not one break in the program, not one giggle, not one misplaced incident occurred to spoil the perfect timing of the program which they had planned. From that time on, they took over full responsibility for such programs, and as you saw last night, completely rejected my assistance."

Just then the bell rang for the end of the period, and both teachers excused themselves to go and check on the changing groups in their classrooms. "We'll both be back in a few minutes—you musn't leave without hearing a few more things about their creative work and the language program. *You* asked for it—and now we insist upon finishing!" And they were off.

Part II

"There is one thing about this program that has bothered me a little," confessed Mrs. Trillingham, when the teachers had returned to resume the discussion. "In spite of the point that the students made about getting so well acquainted with their own small group, don't you feel that the children have suffered at all from being kept together in this close association for so long a time?"

"We worried about that, too," was the reply, "but it seemed to us to be offset to a certain extent by the children themselves in their other school contacts."

"What do you mean by that?" persisted Mrs. Trillingham.

"In the first place, half the group are serving in the self-government organization of the school, and almost every period when they are not in one of our two rooms, two or three of them may be found at their hall-duty stations. Another thing—in checking I found that 91 per cent of them take part in extracurricular activities."

"You spoke last night," said Mr. Goodsell, "about helping these young people to see themselves in relation to their community and to the world. For the most part, these things which you have been explaining today have to do with their own school experience, haven't they, with the exception of the trips they have taken?"

"Yes, that is true," Miss Thompson answered. "I realize we haven't said much about the larger picture. Several times during the year and a half there have been very natural opportunities to help them develop the broader view. Most of the emphasis during the first year of our work was laid upon our relationship to Spanish-speaking peoples. Through our attempts to understand California's background and later through our study of the South American countries and Mexico, we have attempted to build an understanding of these people that will carry tolerance and appreciation with it. Fortunately, we can offer you some rather concrete evidence of how well this thing has been done.

"I was rather surprised," said Miss Thompson, "when I checked the findings on those tests! We had three groups of young people for comparison: first, a class that had had French, but no Spanish; second a group of my own Spanish students who had not had this opportunity for social studies and English correlation; and third, the group you know. Before I tell you about the scores the various groups made, you might be interested in a few of the questions that were typical of the 100 items in the test. The students were asked to express their agreement or disagreement with each statement. One was, 'There should be separate swimming pools for our Mexican children in the city playgrounds.' Some of the others were like these: 'Mexico is doing a better job of educating her peasants than the United States is of educating her poorer classes.' 'American businessmen should go to South America to show the people how to develop the resources there.' The test was scored in such a way that the highest score possible was the most favorable to the Spanish-speaking peoples. The median for the French class was 232, for the Spanish class 268, and for our own group 288. Scores in the French class ran from 180 to 283; in the Spanish class from 206 to 340, the lowest score being that of an Italian boy; in our own group the range was from 241 to 368, the top score being that of the Mexican boy we have mentioned before."

"Of course, we realize that a paper-and-pencil test doesn't tell the whole story, but certainly these results are a good indication that some change for the better took place in their attitudes to many of their fellow citizens and toward the Latin Americans in general—and that the experiences in this class produced a greater change in the direction of tolerance than did the more conventional experiences of the other two classes." Miss Simmons was interrupted by Miriam who came into the conference room with a message from the art teacher.

"Perhaps our guests would like to have Miriam show them some of the art work of the class," suggested Miss Thompson. There was general acceptance of the idea, and with their young guide the parents set off for the art building.

Back in the conference room again, Mr. Goodsell was protesting, "Do you mean to tell me that these youngsters had art work only one day a week?"

"Yes," was the reply, "because our purpose was not to develop technical proficiency but rather to provide another opportunity for releasing their own ideas and self-expression.

"Wasn't that actually the purpose of the whole program?"

"I believe it has been the dominant one," said Miss Thompson, "even in the more mechanical matters of skills, about which one of you challenged us last evening. The small groups in which they worked most of the time in Spanish helped them in both ways—to throw off the restraints of self-consciousness and so to learn their language skills more readily. The teacher, making the rounds of the six groups as often as possible to listen in and answer questions, could actually make her work more effective, contributing where her superior expertness was really needed."

"But was all of the grammar work carried on as informally as that?"

"No, indeed." was Miss Thompson's answer. "If we ourselves hadn't considered direct teaching of language skills necessary, the children themselves would have demanded it. It took only a few corrections in their diaries to bring forth the suggestion that we'd better drill a bit on irregular verbs, especially in the past tenses. We found that we could accomplish more in 15 minutes' intensive work in the group than in a whole period in which one person and then another recited with the others listening, or not, as the case may be. Pronouns, personal reflexives, relatives, those nightmares of the language student, become merely something to learn as quickly as possible. It became evident in preparing scenes for the pageant that they simply couldn't get along without the rules of the Spanish language. The oral and written reports of trips, the writing and dramatizations, the occasional written summaries of reading done in English—all such activities were so closely interwoven with the acquiring of the necessary vocabulary and mechanics for their accomplishment that to separate them is impossible."

"Of course we found the same sort of situation in the English class," Miss Simmons interrupted. "The students tried for several issues to get an edition of the class paper which they would be proud to send to Stanford. But since they were not willing to let me proofread, insisting that it be their own work, each issue would show two or three glaring grammatical errors that made the rest of the students unwilling to have it represent them at headquarters. Consequently, they were more than willing to have several days of exercises devoted to the common grammatical errors that had cropped up in their compositions. Nearly every attempt at constructive composition activity brought with it the need—actually the students' demand—for work which would strengthen their language skills."

Another bell interrupted, and this time the guests rose to go. "Well, you people have been more than generous to give us this time," Mr. Goodsell said. "And it has all been interesting. I confess I was worried when Jean did not seem to have so much time for reading. At the same time, she seemed to be gaining in poise and in ability to converse naturally and be at home in any group. I think I understand how that change has come about. Your enthusiasm is justified. Do you feel that you have reached the goal that you have set for yourselves?"

"No, indeed," both teachers answered. "We are happy, of course," Miss Thompson continued, "about Royal's adjustment to the group, about Donald's stronger sense of social concern, Jean's developed responsibility, Mehron's new spontaneity and charm—but we still see so many things that we would like to have accomplished!"

"What will be your emphasis with the new semester?"

"We shall try to give them an insight into the way their community is governed, and along with that an appreciation for modern problems and literature. The foundations for that have been laid. Our pupils should be able to build together an even broader tolerance and understanding of the world they live in."

"And more power to you!" was the parting toast of the parents as they left.

CHAPTER VII

THE ENGLISH CLASS AS A MELTING POT

By Gertrude Inez Streator

Broadway High School, Seattle, Wash.

What does a Christmas card mean to you? To answer this question will be to give a close-up, candid-camera view of Broadway High School. Our students form a cosmopolitan group representing many countries. So it is but natural for us to appreciate the *Gift of the Magi* at Christmas time. Christmas greetings in many languages written by students from many lands bring the joy of contributing something unique—a special gift for all.

Day after day Christmas greetings in many languages are written on our blackboard. True, these messages are often written and rewritten, corrected, revised, and changed, but with each revision come new insights, friendships, and understanding. Our Christmas card is a meeting place for a daily international conference. This mutual feeling of friendship and confidence quickly carries over to the homes and neighborhoods. Soon books, songs, poems, pictures, maps, stamps, cakes, and candies find their way to our classroom in 114.

Stories are told of native customs and lands; songs are sung; little plays are written and enacted. No longer are we different groups from different lands—we are one group of understanding friends. This fact interested one of our local papers, which gave us a place in the rotagravure section of the Sunday edition, Dec. 24, 1939. Our blackboard Christmas card was used for the introduction. Then followed pictures of the Educational Melting Pot—Broadway High School.

Night-school students also became interested in our Christmas card and added their greetings, notes, and comments. Letters from patrons and readers of the local paper encouraged us. Even the men traveling on the trains who read our Sunday papers sent messages and corrections.

Our students appreciate their opportunities. Happy groups make use of library facilities. Here they read of their own native lands and of the new homeland, which they have adopted. Games, athletics, contests, music—all claim attention. All share in the activities of the school.

This understanding is not confined just to the school; it reaches into the lives of the parents. Big boys come to ask, "How can I help my mother learn more of the English language? Some of the sounds are hard for her. We do not have *th* sounds in our language." Here is a definite opportunity. Simple methods are suggested and encouragement given. This must be followed up with a real purpose. I look up to the tall boy who wants to help his mother. Is this the message of the Christmas card? Suddenly I become aware of the real challenge—"What does a Christmas card mean to you?"

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CHAPTER VIII

LANGUAGE DETECTIVES

Two Orientation Courses in the Social-cultural Aspects of Language

By Walter V. Kaulfers
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Foreword: Recent research into the hypnotic effects of language, not only as a "means of communication" but also as a medium of thought and of mental suggestion, has led to a revival of interest in consumer education in language through general-language courses or intensive units on communication in connection with core courses in English and the social studies. The following chapter describes two different types of consumer courses in languages, one a two-hour program for ninth graders, the other an elective course for high-school seniors. Although both programs are conducted by teachers of foreign languages, both involve the support and occasional participation of teachers of English and the social studies, as well as of teachers in special areas.

How to help young people become discriminating consumers as well as sane thinkers in language is the primary concern of the offerings. To this end the phenomenon of language—both native and foreign—is investigated from four points of view; *viz.*, Why do people speak, read, or write as they do? How does language affect people in everyday life? How can we avoid becoming victims of unsound thinking in language? What can be done to make language a more efficient and reliable medium of thought and communication?

A reading of this chapter with an eye to the ways and means by which these points of view are developed through activities contributive to growth in language itself will reveal evidence that an appreciative study of language can yield insights of value in individual and group life in a fascinating way provided the activities involve a critical evaluation of language from the standpoint of its efficiency as a medium of thought and communication, and from the standpoint of its psychological effect upon the thinking and behavior of human beings.—EDITORS.

LANGUAGE AND LIFE

Language, broadly conceived as communication, is man's most significant social invention and most indispensable instrument of thought. As such, it is one of the most powerful factors conditioning the everyday lives of individuals, communities, states, and nations. To illustrate:

In the field of jurisprudence, the professional literature of law offers countless examples of cases in which the decisions of the courts have hinged almost entirely on the interpretation of language—often on the meanings of common everyday words as used in contracts, wills, deeds, and other legal documents.

During the course of history thousands of people have engaged in fratricidal warfare, partly because of differing interpretations placed upon the wording or translation of the Holy Scriptures. In fact, the basis of religious sectarianism is in part linguistic. Fundamentalism and modernism in religion represent two schools of linguistic interpretation—the one *literal* and the other *figurative.*

In American education, two years of a child's life are ordinarily consumed in the perpetuation of an inefficient system of spelling and handwriting; for in those countries in which languages are spelled as they are pronounced, and pronounced as they are spelled, the pupils are on the average two years ahead of our boys and girls in schoolwork.

In the life of communities, states, and nations, illiteracy and differences in linguistic backgrounds are among the most important obstacles to social integration and to cultural unity. It is not without significance that in those countries in which illiteracy is widespread, or in which the inhabitants are divided by differences in language, cultural progress has been severely handicapped, and not infrequently accompanied by civil strife. China, India, Spain, and Mexico are but a few of the many examples that could be cited.

In the field of international relations likewise, language plays a significant role, not merely because differences in language act as barriers to communication, but also because even the most exact translations of foreign terms are meaningless unless interpreted in terms of the ideology and mores of the people. Differences in language are not mere differences in sounds, vocabulary, or structure, but differences in ways of thinking. Thus the translation of *revolución, gobierno,* or *presidente* into English as *revolution, government,* or *president* has been responsible for some of the outlandish notions that many Americans possess concerning the character of the Spanish-speaking peoples of the world.

In the thinking of the people as influenced by propaganda, the role of language is even more patent. Propaganda, both national and international, thrives upon the clever linguistic invention of scare words, "wolf cries," derogatory epithets, catchwords and phrases, mottoes, and mental opiates in the form of half-true epigrams to implant or nourish popular prejudices or to muddle the thinking of the people by drawing linguistic smoke screens and red herrings across the scene. Classical examples of this practice can be found during any hotly contested election, in commercial advertising, and in countries where race prejudice is fomented as a matter of government policy. In fact, it is possible through the technique of journalistic style alone to make the most sincere and sacred appear either malicious or asininely ridiculous.

Even in the fields of science and philosophy, human progress has been profoundly conditioned by the mere phenomenon of language. This fact is clearly indicated in the following quotation from Douglas E. Lawson:[1]

> The supposition seems valid that early thinkers, save for the true philosophers, did not attempt to delve into the subject. The very lack of definite knowledge admitted of no beginning place. Yet here a strange paradox appears: Man had little knowledge of the mind but he had a considerable vocabulary built about it; and this very fact of having so extensive a vocabulary probably acted as a deterrent to careful analysis of the problem.
>
> Man, when possessed of an accepted terminology with which to refer to supposed conditions of a phenomenon, may feel little need to question its nature further. He naturally accepts with more or less confidence those things that appear to bear the approval stamp of long acceptance.

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[1] LAWSON, DOUGLAS E., Changing Concepts of the Mind, *The Phi Delta Kappan,* Vol. XX, No. 2, pp. 42–49, October, 1937.

Although the writer is here dealing primarily with psychology, it is obvious that his observations have equal significance for other fields, especially religion and the professional study of education.

To these examples of the role that language plays in contemporary society may be added a few illustrations of its influence in the common everyday lives of human beings.

Language symbols, whether in the form of words, musical notation, or mathematical signs, are man's chief medium of thought; for the thinking of every person is characterized by the silent flow of streams of words or symbols through the mind. Indeed, some form of linguistic symbolism is indispensable to all the higher mental processes. Thus it is evident that the creative expression of intellectual life, as well as the enrichment of the individual's capacity for appreciation and worth-while experience, is conditioned in no small measure by the development of his resources in language. Even so homely a deficiency as a lack of a sense of humor can frequently be traced to limitations of a linguistic nature.

Again, language as an acquisition from the social environment reflects the background and thought patterns of the individual. The speech habits of people as revealed in dialects, illiterate diction, habitual use of stereotyped slang or argot are easily recognizable examples of the way in which language functions as a social-cultural index and classifier.

The conventions of language, moreover, are often as rigorous in social life as the conventions of etiquette or dress. Any extreme habitual departure from accepted usage ultimately limits the social effectiveness of the individual in establishing cultural rapport with people outside his immediate linguistic environment. Thus the speaker who, through ignorance, is habitually guilty of illiterate usage ultimately draws only an ignorantly illiterate audience, and thereby limits both his range of appeal and his sphere of influence.

Indeed, voice alone—in quality, pitch and volume—constitutes a subtle component element of personality, and as such frequently exercises a significant influence in social life. In the case of such extreme pathological conditions as stammering or stuttering this fact is clearly recognizable.

In view of the important role that language plays in life it is strange that so little attention has been given in American education to the development of insights into the social nature and influence of language, or the nurture of interests and appreciations in the field of communication. It would seem that the development of such insights, interests, and appreciations would serve greatly to motivate the acquisition of the linguistic skills by placing them in a socially significant setting. It would seem also that the current trend toward increasing emphasis on social values would provide a most opportune occasion for the incorporation of orientation courses in language arts into the curriculum of the secondary school; for what is more social in nature or more integrally related to daily life than the phenomenon of language? Indeed, it is no exaggeration to maintain that language, in the broadest sense of communication, is the most basic of all the social studies. Neither is it an exaggeration to maintain that cultural insights into the linguistic environment are as interesting and educationally significant in terms of functional values as appreciations in the field of art, music, or literature.

I. The Menlo School Program

In the Menlo School, Menlo Park, Calif., an orientation program in language arts, sponsored jointly by a teacher of English and a teacher of foreign languages, was introduced in 1937 as a two-hour course to all ninth graders in lieu of the traditional courses in freshman English and foreign languages.

By virtue of its participation in the Stanford Language Arts Investigation, the Menlo School has been supplied with special materials in the form of bibliographies, study guides, tests, and units of work designed to develop interests, insights, and appreciations relative to the role of language in individual and community life, and in world society. A brief mention of the few of the units by title may serve to indicate the nature of one phase of the program:

1. The cultural influence of France on America as revealed by French words and expressions used in English: *e.g., laissez faire, etiquette, pasteurization, coiffure, table d'hôte.*
2. The cultural influence of America on France as revealed by American terms used in French; *e.g., les brokers, le sandwich, les forwards, le bridge.*
3. Our linguistic heritage from historic cultures—the Phoenician, Egyptian, Greek, Roman, and Arabic—as revealed in modern English: language symbols, words, and writing materials.
4. The origin of human speech as reflected in current onomatopoeic words; *e.g., cackle, rustle, rumble, gurgle.*
5. The origin and contemporary use of nonoral means of communication; *e.g.*, the International Morse Code, the semaphore code, sign languages.

6. Picturesque or figurative speech as a form of effective communication.
7. Mathematics as the language of size.
8. The linguistic basis of humor.
9. Music as language.
10. The role of language in law, religion, propaganda, advertising, and international affairs.
11. The sociological implications of dialects and illiteracy for education and national unity.
12. Society's responsibility for the education of the linguistically handicapped; *e.g.*, the deaf and dumb, the blind, stammerers and stutterers.
13. The effect of science and invention on language and communication.
14. The role of language in scientific research, *e.g.*, in the interpretation of historical documents, in lexicography, in archaeology.
15. Foreign-language study as the process of learning how foreign people think.
16. Language as a field for vocational specialization.
17. Language as an avocational field of interest.
18. Needed improvements in language; *e.g.*, the significance of reform movements in spelling or handwriting.
19. Basic English as a possible world language.

A more detailed outline of the program in terms of objectives, contents, activities, and organization is available in the monograph *A Cultural Basis for the Language Arts.*[1]

It is important to indicate, however, that the orientation course is primarily an activity program. It is by no means limited to the reading or discussion of textbooks. Radio broadcasting from the Menlo radio studio, voice recording in the speech studio, and work with the ophthalmograph and metronoscope in the reading laboratory are integral parts of the course. In connection with the unit on the influence of science on language, the pupils visited the local press and radio station and even carried on conversations by short wave with pupils of like age in schools as distant as Aberdeen, Wash. Within the near future it is not improbable that short-wave connections with students in Mexico and in even more remote countries can be arranged. In the meantime, correspondence by letter with pupils abroad is filling the place of radio communication.

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[1] KAULFERS, WALTER V., and HOLLAND D. ROBERTS, *A Cultural Basis for the Language Arts*, pp. 60–75, Stanford University Press, Stanford University, Calif., 1937.

In connection with the unit on society's responsibility for the education of the linguistically handicapped, the pupils paid an all-day visit to the California School for the Deaf, and to the California School for the Blind. Similar visits were made during the course of the year to remedial speech classes, and to Americanization classes for non-English-speaking children.

Visits of this kind, of course, do not constitute ends in themselves. They are prepared for weeks in advance. All arrangements by letter or telephone are made by the pupils under guidance. Appropriate readings in books and current magazines, individual reports, and panel discussions serve as a preparation for the excursions. Subsequently, reports in the form of news articles in the school paper, accounts for the class record, or letters to parents, friends, or foreign correspondents are written describing and summarizing the outcomes of the visits.

In the program as conducted at present, no single textbook is used. Instead, one to five copies of a variety of books form the common basis for background reading. Guidance of reading activities is facilitated by means of study guides in the form of strictly objective completion, matching, multiple-choice, correction, or true-false exercises. When the available books fail to relate language to the problems of modern life, special readings in mimeographed form are supplied to bridge the gap. Thus, in acquainting themselves with the origin and development of language the pupils did not read about the language of historic or prehistoric peoples merely to gain cultural information about the past, but in order to gain a better insight into the language problems of today and tomorrow.

The manner in which the past was linked to the present in this case in the following excerpts from one of the bulletins of the investigation.

Why Not Streamline English?

Have you ever tried to write a composition, and found it hard to put your thoughts down on paper, even when you thought you knew just what you wanted to say? If you have, perhaps it is because your handwriting cannot keep up with your ideas. Most of us think in language, and when we get an idea, it enters our mind in the form of a silent stream of words, that flows approximately as rapidly as we are in the habit of speaking; but by the time we have written down the first few words we have fallen far behind the stream of our thought. Then we have to stop to recall what we intended to say, and to connect it up with what went before. The crude system of longhand which most of us still use is so slow that it often tends to retard or block fluent thinking when we try to write.

How much better it would be if we could be taught from the start to use a kind of shorthand that would make it possible for anyone to write down and idea as fast as he could think it out. How much easier writing would become then. There would be less blocking of ideas by an awkward system of writing that drags upon one's ability to think in words. Why, after all, should the school continue teaching a system of handwriting so inefficient that it has very little place in modern business? A good shorthand writer can take dictation faster than the average person speaks. Why not, then, develop a new kind of shorthand suitable for use in the schools, and teach it to everyone from the start? That would do away with the many months and even years we spend on spelling, for in shorthand almost everything is written the way it sounds. How strange it is that we should still be obligated to write a capital Q in very much the same way that the ancients made it 5,000 years ago—and for no better reason than that they somehow took it into their heads to draw the picture of a monkey with his tail hanging down!

Yours for less monkey-business and more common sense in language! *Why not streamline English?*

Our Unnaturalized Alien Language

When foreigners come to this country we naturalize them before we allow them to become voters, but when foreign words come into our speech we do nothing before allowing them to take root in our language. To the contrary, we usually insist that these newcomers remain dressed in the very same costumes that they wore in the old country, and we keep patching up all the worn places instead of clothing the words in the latest American fashions. Why! We have thousands of words in our language that still go around in the same old clothes that they wore when they first came to this country! Now all this may be very interesting and picturesque to those who like lavender and old lace, but everyone is not interested in being a museum curator of language.

Is it not high time that we naturalize our language by adopting a simple, uniform system of American spelling? Just think how much time is spent in school learning the *ten* or more different ways in which the single sound of *ee* is spelled in such words as *me, tree, sea, Caesar, receive, believe, people, Phoenix, biology, machine,* etc., simply because some foreigners started spelling them that way—often centuries ago, and for no sensible reason at all! Then consider the time wasted in trying to remember that *procedure* is spelled with one *e*, and that *proceed* (which certainly belongs to the same family) requires two. It is hardly an exaggeration to say that the untaught spelling of a third grader has more sense to it than that. Of course, you can point out that many of the words are spelled as they are because the Romans wrote them that way two thousand years ago; but why should the English-speaking people of the world be among the few peoples that have to study a foreign language in order to make sense of their own?

Compare our muddled system with the highly phonetic spelling of the Spaniards. In Spanish the sound of *ee* (as in *me, tree, sea, Caesar, receive, believe, people, Phoenix, biology, machine,* etc.) is always represented by an *i*. Moreover, when the Spaniards or Spanish Americans borrow foreign words they immediately naturalize them and dress them in the latest Spanish fashions. Take for example the words *fútbol, béisbol,* and *biftec* which they have borrowed from us. Observe how much easier the Spanish language is to spell, read, and pronounce than ours. Think of how much more time the Spanish youth has in school to spend on really worthwhile and important things instead of on mechanics. In fact, in those countries in which languages are spelled as they are pronounced, and pronounced as they are spelled, the students are about two years ahead of American boys and girls in school work.

About the only people who are much worse off than we are the Chinese. It is said that the Chinese student at the age of twenty-five cannot read his own language any better than a bright American boy can read English at the age of ten. That is because he has to learn an "Alphabet" of some 4,000 to 5,000 symbols, while we have to learn only 26 letters. This comparison may be consoling to some, but personally I derive little comfort from comparing our troubles with those of the Chinese. For my part, I think it only common sense that we stop wasting so much time in school on mechanics when a thorough overhauling of our language would make it a more efficient means of communication. Turkey overhauled her language almost over night—why can't we?

It is perhaps gratuitous to indicate that these readings presented real challenges to individual and group thinking. In fact, they furnished the basis for several interesting and stimulating panel discussions.

II. The Balboa High School Program

In the fall of 1938 a social language class was introduced into the Balboa High School in San Francisco under the auspices of the Stanford Language Arts Investigation as an elective semester course open to all seniors. It is now in its third year of successful operation. Although the offering does not carry foreign-language credit and is in no way a substitute for a foreign-language course, it is nevertheless fully accredited for high-school graduation and as an elective for admission to college.

The objectives of the program are definitely social in their orientation. One of the major aims of the class is to develop more intelligent critical thinking among our citizenry in those situations in individual and group life in which people frequently become victims of language, as for example, in propaganda, advertising, law, and everyday conversation.

About two weeks each semester have been devoted to the study of actual cases tried before the courts, cases in which the major issue centered in the meanings of very common everyday words. In connection with other legal cases the students read pertinent articles in the *Reader's Digest* such as Read Before You Crash, Law and the Little Man, Lotteries and the Law. Pupil activities include class discussions on the question of whether or not justice has been done in these cases, on the importance of language in the training of judges and lawyers, current events from the newspapers illustrating the importance of language in law, and so forth. During one semester a group of pupils volunteered to make a bulletin based on school cases involving accidents, disobedience, and other matters concerning school law in which the decisions involved the interpretation of language.

It is unnecessary to indicate that all these activities afford just as much practice in the oral and written uses of languages as would be found in any English class, but with the advantage of dealing with subjects of vital social concern and of more immediate interest to the pupils than previously had been true in many cases. Similar activities are involved in the consideration of the question of language in journalism and propaganda, in the study of advertising, and the like.

The second objective of the program is the development of a creative attitude toward language. In part, this objective is approached through vocabulary-building activities involving elementary semantics. Several weeks are devoted to the study of words borrowed from the French, Italian, and other languages. The words selected are the ones with which we think the high-school graduate should be familiar. For example, there are musical terms from the Italian, legal terms from the Latin, many words from the French, some from the German, others from the Spanish, and still others from all around the globe. We also learn common Latin and Greek roots, prefixes, and suffixes, and then work out the meaning of unfamiliar words by recognizing a part, or parts, of the word under consideration. This becomes a sort of game, and words become real. As a result, the students see some meaning to such words as *theology*, *plutocrat*, and *bilingual*. Among other things, they learn that *democracy* does not mean just "free speech," as so many people seemingly think.

In connection with this phase of the program, stress is also placed on the origin and development of language. It is obvious that when a student learns that we make a capital Q today only because the ancients over 5,000 years ago took it into their heads to draw a picture of a monkey with his tail hanging down, he realizes for himself that there is nothing divine, or sacred, or permanent about language. When he realizes that the modern businessman cannot afford to employ a secretary who can write only in longhand, he understands that even such a thing as handwriting is subject to technical improvement.

In this connection, also, there is opportunity for the study of reform movements in spelling and handwriting and for the adoption of a universal system of language. The latter subjects provide excellent opportunities for creative thinking and motivated panel discussion, and help to direct the thought of the students into the current stream of international relations.

The third objective of the program is the development of such an appreciative interest in language as will lead to discrimination in its use. The discussion of bulletins dealing with effective language usage, the collection of interesting and telling figures of speech (both from the writing of students and from literature) have proved one of the most effective approaches to this objective. The students have shown great interest in the section of the *Reader's Digest* devoted to picturesque speech.

In order to enable the students to develop a conception of the interrelationship between language and other means of communication, the program has provided for activities involving a consideration of mathematics as the language of size, music as language, art as a form of intuitive or emotional expression, and the pantomime and dance as forms of communication.

In the future it may be possible to include a unit under the general heading of society's responsibility for the linguistically handicapped: a consideration of the problem of language among the deaf and dumb, the blind, stammerers, and stutterers, the foreign born, and other similarly handicapped children for whom society is obliged to make special provision. Such a unit can be made particularly vital through actual excursions to such institutions as the California School for the Deaf and Dumb, the California School for the Blind, and to the classes for foreign children in the immediate vicinity.

It must already be obvious that the orientation course in language arts transcends the traditional lines of departmental organization. Its content is social, and thus correlates directly with the work of the social studies. Its focal center of attention is the language of America, wherefore the offering has meaning for both students and teachers of English. Moreover, since the content and activities of the program at times draw heavily upon the field of foreign languages and cultures, the offering would be seriously handicapped, if not doomed to failure, without the cooperation of teachers acquainted with the languages and backgrounds of foreign peoples. The significance of this observation is revealed in the fact that such orientation courses in language arts as are in operation in the junior and senior high schools of the United States today owe their existence primarily to teachers of foreign languages working in cooperation with teachers in other fields. Indeed, the ideal orientation program in language arts would involve the participation of representatives from all fields of the curriculum—if not in the actual conduct of the activities, at least in the formulation and elaboration of worth-while units of work.

PART III

Cultural Programs in the Foreign Languages

FOREWORD: Among courses in which young people are enabled to grow in ability to use a foreign language from the start by learning something of the people and culture represented by the language, few have been reported in such practical and convincing detail as the programs described in the nine chapters that follow. Each statement of practice shows young people at work. In informal and readable style, the writers develop the objectives, methods, and outcomes of the programs by telling *why* the children are at work, *how* they go about their work, and with what *results*.

The following questions for discussion apply with equal validity to the individual chapters of Part III and to the group of chapters as a whole:

1. In what way is each program related to the central unifying objective of the Stanford Language Arts Investigation as stated in Chap. I? to the two basic purposes for which society maintains public schools?

2. Through what content medium and activities are the skills in reading, writing, or speaking developed? With what success, as judged by ability actually to use the foreign language for the purposes for which language is normally used in real life?

3. What effect does the program have upon the desire of the students to continue work in the language? How important is this factor in a field that extends over several years of work?

4. What surrender value does the program have for pupils who for some reason are unable to continue work in school?

5. How is the work of the classroom related to life outside the school to facilitate the carry-over of attitudes, interests, and abilities into postgraduate life?

6. To what extent is pupil participation enlisted in the planning, conduct, or evaluation of the work? What educative purpose is served by enlisting such participation?

7. How do the programs accommodate the needs of college-preparatory students?

8. How typical of public secondary-school groups are the classes in size, range of ability, and social composition?—EDITORS.

CHAPTER IX

LET'S DO A FRENCH PUPPET SHOW!

An Integrative Project Combining French Language, Literature, and Culture in a Dramatic Setting

By Dorothy Mae Johns

University High School, West Los Angeles, Calif.

The spring semester, 1939, found the two fourth-semester French classes at the University High School, West Los Angeles, Calif., reading the well-known story by Ludovic Halévy, *L'Abbé Constantin.* Early in the term the two groups decided that this story would lend itself very nicely to a puppet performance. Immediately the work of the course was planned with this in mind.

The semester was divided into three units. The first unit dealt with life in the French provinces, the life of the French people, and the type of country one might expect to see. We tried to make it resemble as much as possible a trip through France. For example, we studied the typical interiors of French homes and farms, the typical characters of a French village—the priest, the schoolteacher, the mayor, the peasant, the doctor. This unit was based on the teachers' talks in French, and on illustrative materials.

The students translated the first part of the story, *L'Abbé Constantin,* which takes place in a large village in the house of a priest. It is concerned with the priest, his godson (a soldier), the father of the godson (a doctor), the maid, and other characters of French village life. The doctor died in the War of 1870. The son of the doctor witnessed at least one war. That is typical of many Frenchmen.

The teachers gave talks in French and showed materials, costumes, and interiors. The unit was rather short, for we wanted to give more time to the second unit in which the pupils were going to do the work themselves. In connection with the latter unit the pupils took notes and gathered material for the play which they had chosen to write, a résumé of *L'Abbé Constantin.*

The story takes us to Paris in a very sketchy way, and then returns to the chateau of Longueval. Two American girls have come to live in it. Their first visit is to the priest. At the priest's house they meet John, son of the doctor and godson of the priest. From there on, most of the story takes place in the chateau, in the surrounding garden, and on the road near by. In the chateau we see the dining room, living room, bedroom. In the garden we see the chateau from the outside, and the type of garden one might expect in such a country place.

To study the chateau, the students were asked to do their own reading—to go to any library open to them, and to read in French or English anything they could find on the subject. They then wrote reports, which were later collected. It seems that the concept of a chateau in the minds of American students is mostly that of a medieval castle. Their reading acquainted them with the open Renaissance and Louis type. Our chateau of Longueval, no doubt built on the site of a medieval castle, belongs to the eighteenth century at least as concerns the interior. The students have seen many illustrations of different chateaux and have talked or read about different types of architecture. In setting the play they will have to look at them closely in order to select carefully the material appropriate for the style that is to be emphasized.

Most of their reports were on medieval chateaux. They were much interested in life in a fortified castle, for here there is an element of mystery, which appeals to the pupils. Then, to express the change from the medieval fortress to the open type of chateau of the sixteenth century, they learned about the coming of gunpowder, the change in military tactics, the concentration of power in the capitals of Europe, and the relatively long periods of peace that prevailed in the territory of France. The medieval chateau has become impracticable. They have seen the revolution from the feudal system to a monarchy centralized in Paris; and, as centralization becomes more complete, they see the court definitely moving to Versailles to stay. Thus we have the reason for the palace of Versailles and all the palaces around Paris. The French Revolution comes and the nobles go away. The chateaux are sold or destroyed. In spite of an attempt to recreate the old conditions after the Napoleonic Wars, the chateaux have lost their *raison d'être.*

Today the chateaux are expensive to maintain. The nobles, who were hesitant at first about mixing in business and industry, have become more and more commercially minded in order to have funds with which to keep up their ancestral homes. The state very early became conscious of the necessity for keeping up these historic monuments, and a system had been developed to help the owners. Some of the most important chateaux have even become state property. All this material was developed gradually as they read the story. The students did as much work as they could by themselves. What they could read about was mostly the social side of the question, but we wanted them to have a picture not only of the social problems but also of the artistic development of the country.

The third unit was a puppet show summarizing and consummating all the material that had been examined during the first and second units. We took the story of *L'Abbé Constantin* as translated by the pupils. The story had been divided into sections, each pupil being responsible for a written translation of his own sections. Then, at the time of writing the play, each pupil wrote or dramatized his part of the translation. Everyone had approximately two pages of French to translate into English. Some parts of the book could be dramatized, some could not.

The purpose of the play was to get the pupils acquainted anew with all the material they had seen, read, or discussed during the semester. Everyone learned the story thoroughly. We asked the class, "What do you think are the most important incidents in the plot?" Some incidents were discarded and others were retained. For example, we found that the story of the doctor was very important, but the doctor was dead. For economy of time, therefore, we omitted some of the incidents and shifted the time to more important things for the play. The students then translated their dramatizations into French. Since there were two French classes, one in the morning and one in the afternoon, the two groups followed practically the same procedure. The play itself was written out of selections chosen from the work of the two classes.

To help the pupils decide on the scenes, the teacher gave the result of the class translation, and asked the class to vote on what should be kept for presentation. Naturally, at the beginning there was too much material to be kept. We tried to guide the class in economizing time and effort, rather than to put over what we thought was best. Sometimes, however, the teacher had to stop a discussion that would get out of hand. During the selection of certain scenes, the teacher also had to ask the pupils how the play would be presented. What were the possibilities in a puppet show? For puppets we had to simplify our material as much as possible. Finally, we decided on eight scenes.

As indicated, the story itself was ready simultaneously in connection with the background study of cultural materials. The first materials concerned life in a small French village. It was in such a village that Father Constantin lived. The students of the two French classes came to know the characters and their occupations, and particularly the interesting part played by the village priest.

Next in our study of cultural background came the French chateaux, since the village in which the story takes place has as its main attraction a stately chateau, which continues to figure throughout the story. The students of both classes undertook a detailed research problem and made great use of the library in studying the history, importance, and influence of the chateaux. The study concerned all types of French chateaux, with greatest emphasis, of course, upon the type that figured so prominently in the story at hand.

Reading progressed rapidly and the classes found themselves ready for the next materials to be studied—those concerning puppetry itself. The study began with the history of puppetry and continued through the various phases concerning types of puppet performances, well-known puppet characters, and variations of puppet performances as they are handled in different countries.

As the project and reading progressed, it became necessary to take a look ahead and to decide upon the parts of the production that needed the most time for preparation. The type and size of the puppet theater had to be worked out so that it could be completed by the time set for the final production. Since the puppet performances were to be given in a schoolroom of ordinary size, it was decided that the stage should not be too large. Plans were completed, and work started at once upon the puppet stage which was to play such an important part in the performance. Of course, at the same time, the size of the puppets to appear upon such a stage was determined.

Experimentation now began with the puppets themselves. The boys decided that the girls could make puppets out of cloth, but that they would make theirs out of wood. In a very serious moment, it was suggested that puppets might be made out of cloth but filled with sand. It did not take long, however, to decide against sand-filled puppets when one student brought to mind the mental picture of a puppet of this type, which might suddenly become punctured and go about through his role leaving sand all over the stage.

The making of the puppets began early enough in the semester so that they would be ready when needed. A very satisfactory pattern for the making of cloth puppets was procured and directions followed very closely. Many girls in both classes became interested in this activity, and the sewing teacher offered the use of scissors, needles, and thimbles. It was found that caution had to be taken to make the puppets of light, soft, yet durable material, and that room had to be left at the joints to ensure flexibility. White cloth was purchased, and the puppets began to appear with very pale faces until one young lady suggested tinting the material before placing the pattern upon it. Other students used water color to give a fleshlike tone to the body of the puppet.

By the time the reading of the story was nearing completion, the stage was under construction and the puppets were taking shape. Other matters important to the production were now taken up. Sixty-two students were to take part in the activity. It had been decided that the project should be a "community production" entirely, with each student making a contribution fitted to his own capacities, talent, and interests. The students had been considering their own contribution for some time, and it now became necessary for each one to state his preference of the type of activity into which he wished to enter. Although some students worked much more enthusiastically than others, students in both classes made a real contribution to the finished production.

When the reading of the story was concluded, the exact number of puppets to be used in the final performance was considered. All the characters were enumerated. Realizing that a puppet stage should never have too many puppets appearing upon it at one time, the class decided that there should be none but the most important characters in the story. The cast was reduced to the six personages who figured prominently. It included the Abbé Constantin; Pauline, his servant; Paul de Lavardens, a friend and neighbor; Jean Reynaud, godson of the priest; and the two lovely American young ladies, Madame Susie Scott and Miss Bettina Percival.

The exact situations needed to tell the story had to be decided upon next. The story divided itself into eight important moments known as,

1. The sale of the chateau.

2. The first visit of the Americans to the home of the priest.
3. The Opera in Paris.
4. The first dinner at the chateau.
5. In the garden.
6. In Bettina's bedroom.
7. The departure of Jean.
8. The return of Jean.

The time element had to be considered. It became evident that the performance should confine itself, in time, to that of an ordinary class period of about 45 minutes.

When the eight dramatic moments of the story were well in mind, careful plans were made for all materials needed for each scene. Eight "scenes" were decided upon instead of eight "acts." One scene was discussed at a time. All possible details were listed that needed to be written into the lines. Care was taken to have all the talking done by not more than three puppets on the stage at any one time in view of the size of the stage and the accommodations for the puppeteers.

One item came up for consideration at this point. It was realized that the performance would attract mostly students of French, but that students of other languages might become interested also. Therefore, to assist students who might not be acquainted with French, it was determined that there should be a prologue in English and that there should be English explanations between the scene. This would serve two important purposes: It would use up profitably the time needed between scenes to set up the next scene, and it would acquaint the audience with what was soon to take place. Therefore, in deciding upon the facts to be included in each scene, it was remembered that the explanations in English could take care of a great deal of the detail of the story.

When the facts to be included in each scene were well in mind, the writing of the script was ready to be undertaken. The first script was to be written in English until all facts were well established. Then the play began to take shape. It is to be remembered that the students of these two classes were in their fourth semester of French only, and that their first attempt could much more easily take shape in English.

Every student in both classes began to write the first scene of the play on the basis of the facts which the class had decided would be essential to an understanding of the story. A committee was organized, which accepted all the efforts of each student, and with some help decided upon the several best written scenes. The one student who seemed to have the finest contribution became "chairman of that scene," took these several good scenes and, using his own as a basis, incorporated the best parts of each in constructing his final draft. The same procedure was repeated with the next scene, and so on until the final script was ready in English.

When the play was thus finished, it was read in its entirety before both classes, and modified by making corrections and additions or by leaving out some of the more trivial detail.

Now came the big task of rewriting the play—this time in French. This became largely a class project. Both classes worked together to put their English ideas into French, to find adequate equivalents, and to select the best words and the most accurate idioms in the foreign language. When the final draft was completed, a mimeographed copy of the entire play was presented to each student in both classes. It was announced that tryouts would be held for the reading of the lines in French. In the meantime the French scripts were used as class texts, and much attention was given to oral French: to accurate interpretation of the lines, intonation, and to every detail that would make the project one of which the French department could be justly proud.

The next item for consideration was the careful planning of the sets. Accuracy of impression and precision to the smallest detail were the items for consideration at this time. Truthful pictures were to meet the eyes of the spectators so that they would recognize the scenes as French scenes; that they would belong accurately to that particular story and to that particular period in history of which the story told. The period to be represented was the period around 1890. The artists of both classes began work upon the sets after all the details had been worked out by the two classes as a whole. Many students who had as yet not entered into other activities began to work and designed, painted, and completed their sets. In each case, the best set was selected by popular vote from the two or three completed for each scene. It was considered wise to have two or three possible sets for each scene in case of accident during production, and to give variety to a performance that was to be presented sixteen times.

Furnishings now had to be considered. Most of the furniture was made by students interested in that phase of the activity. Tables were made and stained to suit the color scheme of the room. Chairs were made and upholstered. Mirrors were fastened to the walls. Drapes were made and hung. Rugs were secured. A small clock under glass was located. A broom and box of wood to place before the fireplace were found. There was even a miniature prayer book for the priest's table. Dainty furniture was constructed for the bedroom of the young lady in the play. Dishes and tiny candlesticks were brought in; even a piano which could play a tune was discovered for the living-room scene.

The puppets were now completed. In making them, care had been taken to give the male puppets broad shoulders, and the female puppets a more dainty stature. Now came the time to determine just what clothes they would be wearing at the time the story takes place, and how their costumes would differ for each of the eight scenes. Books on costume design appropriate for the period were brought in and studied. The final production was to require only six characters, but, since clothing cannot be changed on a puppet between scenes, it was found necessary to make clothes for 24 puppets to take care of all the changes of costume. There had to be duplicates also in case of accident during the performance.

The wooden puppets took much longer to make. They could be made only in a shop, and therefore did not reach the classroom in time to be dressed and strung. The cloth puppets arrived in great quantities and were dressed before the wooden puppets were completed. Moreover, only one wooden puppet came in for each character, and that would have meant that the puppets would have to appear always in the one costume throughout the whole play. At first, the group thought that it would be wiser to use wooden puppets because they would be heavier and stay "down to earth" more easily than cloth puppets. However, with proper and careful weighting, the puppets made of cloth (stuffed with cotton) managed to stay down very nicely instead of floating too easily through the air.

The puppet stage was now finished and great folds and fringes of gold were painted on the outside to resemble a costly curtain of velvet. A puppet-stage curtain was made by one of the seamstresses of the class. Two rows of Christmas-tree lights were fastened in the pit to be used as footlights. Each class afforded an electrician whose duty it was to study the lighting effects and carry on adequate experimentation until just the proper effects were brought about. In cases where only Christmas-tree lights of a certain color were available and where that color did not satisfy the electricians, they washed the bulbs and scraped them until they got rid of the color that was not considered satisfactory for the production. Throughout every performance, a class electrician was on hand to control the lighting effects. The opera scene needed lighting quite different from that of the dinner scene at the chateau or that of the open-road scene. Because the puppet performance was being given in June, there was difficulty in securing a supply of Christmas-tree lights, for most electric shops did not have them on hand. However, the electricians saw to it that there were always enough "spare lights" to keep the sets (which have to be wired in series) constantly lighted.

When completed, the puppet stage had to be set up high enough to be viewed adequately from all parts of the room. Drapes and curtains and screens were found to shut off all back-stage operations successfully from the audience. Great care was taken to fasten all parts of the stage effects securely so that there might be no slipping or falling backstage during a performance.

Soon the puppets were coming in completely outfitted. A rack had to be constructed to hold them far enough apart from each other to avoid tangling. Great care was used in the construction of this puppet frame, and the carpenter of the class thought up several clever schemes to make sure that it would be anchored securely and yet be entirely out of the way of the greatest part of the backstage activity. In each class, two young people patiently received the puppets from the puppeteers when they had finished and handed them the next puppets to be used. They saw to it that the puppets were tied securely after each handling to avoid a serious tangle of strings.

As soon as the frame to hold the finished puppets had been completed, small hand frames had to be constructed. This was the work of one young man who made 38 of them. The frame was of a special construction and had to be worked out carefully before the cutting of the wood began. Screw eyes were placed at just the right points to receive the strings. Pegs had to be driven in to hold the one loose piece of wood that could be removed, to which the foot strings were tied so that the puppet could be made to walk.

Now began the work of stringing the puppets. Nine strings had to be sewed onto them and then attached to the hand frames. Two boys made themselves experts in the art of stringing the puppets. They instructed the members of both classes. The strings on the first puppets were found to be too long. This allowed too much of the hand and arm of the puppeteer to be shown, and these strings had to be shortened.

When all strings were correctly tied to the frames, the chosen puppeteers began to practice with the puppets to see if they could make them behave as they wished. Naturally, they operated their puppets by looking down at them, and could not always get just the desired effect. This difficulty was obviated by having the puppeteers learn to manipulate their puppets before mirrors.

In the meantime, all lines of activity were progressing simultaneously. It was now time to choose the people who were to speak the lines of the play in French. It did not take long for the class to decide upon the best accents of which they and the French department could be the most proud. The coveted parts went to those people whose French was the most accurate and fluent. A double cast, however, was selected lest one or more of the participants might find it necessary to stay home on the day of a performance. Duplicate sets of puppeteers were also in readiness should their services be needed in a hurry. It was found wise, however, to have one puppeteer work with one "voice" until he learned it; for since a puppeteer cannot see the person speaking the lines, he must know the voice in order to make his puppets act properly.

Sound effects were the next item to make ready. A recording machine was used to make a record of thunder, rain, and high wind. A vocal record was procured to be used in the scene in which Miss Percival sings her solo to a piano accompaniment. The sound effects were taken care of by students whose interests lay in that direction. Two of them were present at all times to control the machine and the microphone through which all of the parts were spoken. This made it much easier for the audience to hear all the lines spoken behind stage.

A student was next selected to read the prologue and the selections in English which were to be given between the scenes. Two students in each class were prepared to carry on this important function. They were two students who were chosen for their clear enunciation and their good delivery.

Scripts were hung backstage, which were followed by puppeteers and sound technicians, electricians, etc. When the stage was in complete readiness and each puppeteer was in position, the stage director gave the customary three knocks and the curtain was pulled.

The final "dress rehearsals" were an interesting experience for each member who had a part to play in the production. Now came the first time that all the different parts were brought together into one great whole. Those setting up the scenes, the ones speaking the lines, the puppeteers, the sound technicians, the electricians, the properties man, and the stage director all came together for the first time. Much practice was necessary before a smooth unified performance resulted from many disconnected activities.

Difficulty developed with the recording machine. It could not be left in a classroom over night but had to be transported at the close of each day to a place of safekeeping. In transporting it one late afternoon, something happened to its delicate apparatus, and it was not functioning properly just prior to the first performance scheduled for nine o'clock the next day. Some clever manipulating brought everything into function shortly after the opening of the play, but the electricians and sound technicians decided that they would see that the machine was set up and tested at eight o'clock every morning to make sure that it would be in readiness when the performance opened at nine o'clock. Never did the machine misbehave after that. There was always a leeway of one hour in case necessary repairs had to be made.

Now that the finished production was ready, all that was needed was the audience. The language classes were the first to be invited. Parents and friends were always welcome. Next, students in both classes were permitted to invite whole classes of their choice. Two classes could be accommodated in the room for one performance if students were willing to "double up" in seats usually used by one person. Rows of chairs were added wherever advisable. Invitations from other schools were accepted, and the puppet show was dismantled and "taken on the road" wherever permission was granted to take students from their classes.

Students interested in photography made pictures as the activities progressed which serve as gentle reminders of the thrilling moments lived through as the puppet performance was beginning to take shape.

A schedule of performance was made and the play was given twice a day for eight days. It was truly a "community" project and each student made some effort to cooperate in the way that best suited his own talents or appealed to his own interests.

Some students who had shown little or no interest in the work of the class hitherto wrought a wonderous change in their own personalities by throwing themselves wholeheartedly into this performance. One young lady who had never known of her latent ability in stage design has decided, as a result of her part in the puppet performance, to take a course in stage arts next semester and is sure that she now knows what she wants to do for a lifework. Another young lady who had sat as a listless, uninterested member of a language class while it carried on activities that could not catch her fancy, had her attention called to the importance of language study when she came to try to put some of the English lines into French during the writing of the puppet play. She realized the value of study of the foreign idiom and has taken added interest in her foreign-language study.

Thus many changes were brought about in attitudes and in personalities during the preparation of the puppet performance, which afforded much pleasure to all those who shared in its responsibilities and gave real opportunities to display talents, which, in some cases, had hitherto remained hidden.

What values did the students get out of the project? Perhaps it is best to let them speak for themselves. None of their comments was unfavorable. The following comments are typical of the reactions of the group:

"When I learned that we were to give a puppet show in our French class, I began thinking immediately of how this could be of educational benefit to me."

"Now that our show has brought its curtain down for the last time I feel that I can readily say that the experience has been of very definite educational value. Mostly, it has taught us all a better speaking knowledge of French. It is easy to see how, through first reading the story, then writing it in English, and then translating it into French would give us a knowledge of what we were saying. Many of the class now learn to speak easy, flowing French through the expert teaching from our instructors."

"Such an undertaking could not have been accomplished without 100 per cent cooperation from all involved."

"From the education standpoint, the French puppet show was very beneficial. It gave me a better understanding of the French language, as I spoke one of the leading roles. My fluency was much improved, due to that particular phase of the puppet show. The costumes of the characters depicted in the play enlarged my knowledge of French civilization, as well as afforded me fine entertainment. I feel that I have really progressed considerably since participating in our production. The important thing is, in my opinion, that writing scenes and speaking roles is much more interesting than learning verb forms and conjugations. It held my interest and was not a bit dry and boring, therefore I could do a much better piece of work. In conclusion, I was very much more eager to work than ever before in a language class."

"This type of activity allows the student researcher a chance to dig into the background of French costumes and life of the period when the play takes place. The play was invaluable to me in the knowledge it gave me of French pronunciation. Added to this were numerous typical French statements, that the student usually doesn't encounter in ordinary French courses. From the viewpoint of the student a project like this is very interesting and keeps interest up the entire semester. Besides, this method of treating a French course is painless, as far as improving conversational ability is concerned. All in all this experience has been invaluable as a semester's work."

"I believe that the puppet show given by our class proved as educational to all who took part in preparing it as it did to those who actually took part in it."

"In learning a language I feel that it is very helpful for one to learn about the customs of the people whose language is being studied. A project such as the puppet show we prepared and presented affords many opportunities to become familiar with the different mode of living of the French people."

"I feel that any knowledge learned from this type of project will be retained much longer than memorizing from books. In this way not only did the people talking for the puppets learn a great many new French words and their meanings, but they had practice in putting them into use. The students in the class not actually taking part in the puppet show also gained from hearing the French language spoken."

"I am sure that all those students who took part in preparation or presenting this puppet show will remember what they learned for a long time to come."

"The puppet show in my opinion has been one of the most pleasurable and worth-while projects that I have participated in. Not only has it been enjoyable from the amusement standpoint, but also from the educational. *L'Abbé Constantin* has given me a better idea of French people, of their habits and their speech, besides helping my French. I am sure my French has developed through my part of Pauline in the play and the understanding of the French spoken by other people. Besides this there was the work that we did in class, such as writing the scenes in French and translating them."

"The puppet show had several benefits from the educational standpoint. Some students found that they had acting ability. Others found, while decorating sets, that they were artistically inclined. The diction of all those who had speaking parts was definitely improved as was the speaking of the French language. Some students found that they had a flair for writing French, as well as English. Everyone who knew the story of the puppet show got a clear picture of French life."

"A part which I enjoyed most in this miniature production was the writing of the script. When my teacher first began the task of changing the story into play form I believed it a very boring and difficult task. When I began to do it, however, it became very interesting, and I came to enjoy writing in play form extremely."

"I think that the most important item that was contributed to my personal growth and education by the puppet show was the fact that it gave me a chance to improve my pronunciation in conversation. Not only that, but in memorizing the lines, we also learned figures of speech and correct intonation. Idiomatic expressions are likely to remain in our minds much longer if we use them in conversation (as we did) rather than if we had merely learned them from a notebook."

"By placing ourselves in the position of Frenchmen, we discovered naturally their customs and manners. This also is more lasting than if we had viewed them as outsiders looking in."

"On the whole, the project was highly progressive, educational, and, of course, amusing. We discovered a more human side of our classmates through closer association and under more informal circumstances. The semester will be remembered much longer by the puppet show than it would have been had we merely studied grammar."

Part VI[1] contains an account of the eight scenes as produced, together with a copy of the French script used during the performance.

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[1] See pp. 339–350.

CHAPTER X

FRANCE ENROLLS IN THE FRENCH CLASS

By Jewell Torrieri

George Washington High School, San Francisco, Calif.

The Language Arts Investigation in the George Washington High School was a three-year program. From the first day the most important question to us was, "How does the Language Arts Course differ from our traditional course in foreign languages?" First, it differs in reading content; second, in what is done with this reading content; third, in the introduction of reading as an integral part of the course of study—not as something done on special days or at the beginning or end of the term; and finally, in our approach to syntactical and idiomatic difficulties.

For example, in our French III group we had 12 reading lessons during the first six weeks of the term. Each reading lesson was carefully prepared in advance so that it could be timed for speed in class. At the end of each lesson was a list of comprehension questions to which the student prepared the answers in his notebook. Then there were lists of subjects to be looked up, on which original compositions were written and read where the looking was done outside the classroom. Most of the sources available were in English, but the students had to write up what they obtained from these sources in French. At first, this seemed to be a serious handicap—that we did not have more French sources available. As time has gone on, however, the obstacle does not seem so great. With a French reference book at hand there is bound to be a certain amount of copying. If this is imitation of a good original, it is valuable. If this is mere mechanical copying, it is, of course, quite detrimental. Reading some paragraphs in English and then doing the best one can to render the thought in what French one commands is, after all, a more nearly exact reconstruction of what one would try to do if one were thrown suddenly into the foreign community. That has its value.

In all these exercises care was taken to emphasize the thought side of the presentation. The topics studied in this way during the fall term of 1937 in the French III classes were called Views of Paris. The first section covered Paris in 1813, the second section, Paris in 1913, and the third section, Paris in 1937. We tried first to see the Paris of Napoleon's day—to see how the most prominent character in world history of that era took time to call in experts and make plans for new streets and the reconstruction of palaces, roads, departments. In fact he reconstructed the whole prerevolutionary map. But we saw by looking back at older prints, that he made little change in the building conditions of the average man in the street, save here and there to condemn a house for a new thoroughfare by which his victorious troops might march the more rapidly to the Tuileries. We saw that the real reconstruction of the city was completed by his nephew and stepgrandson, Napoleon III, who reigned from 1851 to 1870. We advanced from the study of streets and buildings to sociological implications. One day the students themselves, under the direction of a prominent senior, held a spontaneous debate (this in English, of course, since it was totally unpremeditated) as to whether Mussolini or Hitler resembled Napoleon I the more in political ambitions. The class, incidentally, at the time came to the decision that Mussolini was copying the famous dictator the more closely in foreign and domestic policies!

We strove next to get a glimpse of the care-free atmosphere of 1913 before the declaration of war in August, 1914. Then we advanced to a study of the Paris Exposition, Arts et Techniques, of 1937.

Five extra copies of *L'Album de L'illustration* and some magazines and folders were added by the kindness of the French consulate and the French Steamship Company. Keen interest was shown in the exposition, and each student essayed a composition of his own on the one exhibit in which he was especially interested. The students kept in mind that they would soon have an exposition of their own to visit in San Francisco, and tried to develop techniques of observation and to look forward to what they would wish to see at their own doorstep. The art teacher of the school had visited Paris in the summer of 1937 and came back bringing us posters and magazines of design. She also spoke to the class. Since our vice-principal and dean of boys had been in France throughout the World War of 1914–1918, and for several years after, he helped much in giving us a clear picture of the epoch.

In French IV, after about three weeks' study of the present-day geography of France by means of maps looked up and drawn by the students themselves, and with the aid of a reader, we took up the study of the various provinces of France prior to the French Revolution. In this connection we studied the language, the traditions, and the customs of the various groups that constitute modern France. We discussed La Bretagne and Alsace-Lorraine at length in both French and English as classroom work. We read and retold Bretonne legends. Alsace-Lorraine was of course the greatest subject of historical interest. We studied its shifts from the Treaty of Verdun in 843 to the present time. The teacher presented most of the materials on Alsace-Lorraine. After this was concluded, each student chose a province for himself and attempted to find some legend or history as interesting as that of La Bretagne or Lorraine. These were all prepared in French. The back numbers of the *National Geographic* proved our best source of material. We found very little available in French except some books on costumes and folk traditions. Again, English sources had to be presented in French.

First we had oral reports, then written reports which were carefully checked for errors, and finally rewritten before the end of the term. Error sheets for individuals and for the class as a whole were made out and used as a basis for grammar reviews. The most interesting report was by a young lady who chose the life of Marguerite of Anjou and made live again for us the tapestry of French and English history so interwoven in the later 1400's.

French V was largely a reading course with grammar reviews. We used the regular readers as basic texts, supplementing them with a large number of individual reports, the selection of which was left almost entirely to the students. Reading in French V is not new, nor are oral and written reports on nineteenth- and twentieth-century authors. What was an entirely new viewpoint in this course was the grouping of our reading under certain topic or problem headings. For example,

Home Problems or Personal Problems

1. Guy de Maupassant, *La Parure.*
2. Guy de Maupassant, *La Ficelle.*
3. Henri Barbusse, *La Sensitive.*
4. Alfred de Musset, *Le Merle blanc.*

War and Peace or Foreign Problems

1. Guy de Maupassant, *Deux amis.*
2. Alphonse Daudet, *La Siège de Berlin.*
3. Henri Barbusse, *La Petite lune méchante.*

Nature

1. Émile Bergerat, *Le Rouge—gorge en automobile.*
2. Alphonse Daudet, *La Mule de Pape.*
3. Henri Barbusse, *Saar.*

During the time of our war and peace studies came the first European crisis of September, 1938. We listened to many of the direct news broadcasts, discussed them in French and wrote a series of essays (really in the form of a debate, the class taking sides) at the time of the Munich conference. The students expressed their views on each side of the appeasement question.

In French VI we began with free conversation. Anecdotes, school events, résumés of news, radio programs—all formed a part of our regular classroom procedure. Sometimes an individual student would report; sometimes two or more students would develop a French conversation and present it. The most outstanding of these dialogues was that between two boys—one a typical American boy, the other a newcomer from England. They discussed the differences between democracy in England and democracy in America.

Our unifying theme for the term in French VI was the general subject of French colonies. Reports in the making were discussed from time to time, and the complete report (to be illustrated by a chart and explained orally to the class) was finished near the end of the term. Other subjects could be chosen, the only restriction being that such a subject deal with some phase of French art or industrial development rather than literature. So French VI developed as a conversation course having as its backbone the France of today.

On enrolling the French VII class, we discovered that all but 3 of the 28 students were college bound. We therefore, devoted several weeks to an intensive study of grammar. We chose modern French literature (insofar as we could obtain copies of recent books in our American-French book store) as the basis for our term reports. The students were left to themselves as much as possible in the selection of a book with a real foreign touch. To them, this meant usually a paper-bound copy published in France, with no notes or vocabulary. This class had already become accustomed to using dictionaries in the third semester, wherefore the absence of vocabularies proved no serious handicap. The choice of books was not always as modern as the teacher wished, for copies of good recent novels and plays have become increasingly difficult to secure.

In French VIII, we have done the time-honored seventeenth-century classics, of Corneille, Racine, and Molière, along with college-preparatory grammar reviews. In this class reports in French based on reading done outside class proved very satisfactory. The pupils did not seem to know or feel that French is hard. For diversion from the extremely classical diet, we read André Maurois' *En Amérique,* and after a certain section was read, each student took a few pages for the oral report. This often led to a very animated class discussion—in French. The class is far from letter perfect in grammar, but it has the spirit of learning, of wanting to go on. Three times as many students have actually continued into advanced French under the new program as compared with the old. This fact alone is significant; for what is the use of building a foundation for anything if in the process of so doing we crush all subsequent desire to build anything of significance upon it?

CHAPTER XI

THEY LIKE TO LEARN SPANISH BETTER NOW

Enriching the Foreign-language Program through the Use of Cultural Content

By Blanche Hoch Adams

Phoenix Union High School, Phoenix, Ariz.

"Get busy on your Spanish homework, John," scolded the mother for the fourth time during the evening.

"But, gosh, mom—it's so dull. I can't get interested in it," answered the boy in a complaining voice.

"Now quit whining and get busy."

"But mom, how would you like to do verbs and verbs and then some more verbs day after day, month after month and—"

"Why John, verbs are very important. When I was in school studying foreign languages, we studied verbs and I knew every conjugation by heart. We learned past participles and gerunds and how I did like them."

"Gosh, that must have been fun," interrupted the unconvinced lad with sarcasm. "That's just what we do, but it isn't fun."

"Now, John, when I went to school studying a foreign language wasn't supposed to be any fun and I don't believe that it should be now."

"Tell me again; just *what* did you learn to *do?*" asked the boy as though he had not grasped all that had been said.

"We learned to conjugate verbs, memorized many rules, learned by heart pages and pages of irregular verbs, past participles, gerunds, and—"

"Oh, just a minute. Did you learn to *say* something in the language—you know—I mean to *talk* with someone? Did you learn anything about the people who spoke the language and how they lived?"

"Of course not, John. Why should we have learned that in a foreign-language class?"

"But what good did all those irregular verbs and past participles 'n gerunds do you when you finished school? What could you do with them except make charts to hang on the wall?"

"Why, they did me a lot of good," she answered with emphasis.

"Tell me, tell me . . . ."

"Well, well, now we—we—" stuttered the mother as she groped for words.

"Uh huh, you can't think of any good they did you, can you? You just learned them so that you could say that you were educated."

"Now, now, son," the mother reproached him, but lacking ready words she was interrupted again by her questioning son.

"If you had learned something about the people and their country, and how to ask for this and that, and how to answer—that would have done you some good, don't you think?"

"But, John, when I went to school, there weren't any frills in education," she replied as if to settle the matter.

"What's a frill in education, anyhow? If you mean that such things are frills, then I say, the more frills the better—and Miss White must be a frilly teacher."

"A *frilly* teacher? What do you mean?"

"Well, you see it's this way. You ought to see what they do in Miss White's classes. I'd like to be in one of her classes. They learn to say things to each other as the Spaniards do and they read in Spanish how the Spanish-speaking people live, and what they have done for our country and the world."

"Just a moment, son, do you mean to tell me that they don't study regular and irregular verbs, past participles, gerunds, and agreement of adjectives and all the other constructions which we memorized when I went to school?" she asked quite horrified.

"Why yes, of course they do, but they learn them only as they use them—at least that is what their teacher told them. They don't memorize pages and pages of them just to be doing something. Then they learn all these other things too. That is what makes Miss White's classes interesting. I wouldn't mind learning verbs and all those other things that you think are so necessary if I could study about these interesting things, too."

"But why can't you learn these other things by yourself and still enjoy learning your verbs in your Spanish class?" she halfway protested.

"Gee mom, you're terrible! How could anyone like verbs every day? If my teacher would only teach us them in connection with something really worth reading, writing, or talking about!"

"Now, now, John, if you think that you are going to get out of doing your homework by all of these silly arguments you are mistaken," replied his mother, a bit outdone by the replies and questioning of her *verb-hating* son. "Now march right straight to that desk and get busy on those Spanish verbs and mind you—forget about what the Spaniards do and eat and drink—and oh, yes, forget about those awful bullfights, too!"

Reluctantly John shuffled toward his study desk. Slowly he seated himself. The desk itself was inviting enough—just the right height—the light was good and the chair comfortable; but that terrible Spanish assignment on the desk spoiled the scene for him.

Listlessly he turned the pages of the Spanish book. Thumbing the pages in a haphazard fashion he jotted down one verb here and another one there. According to his estimation, never before in the history of the world was anyone faced with such an endless ordeal. He was turning the much worn pages of the vocabulary when the telephone rang. Up he jumped, but his understanding mother had anticipated his move and called to him, "No, no, John, I'll answer it. Keep on working on those verbs."

In spite of her precaution, the mother had to call John to the phone, for it was his school friend, Bill, who wanted to speak to him.

"Remember, John," she admonished him as he was about to answer the telephone, "you can't go anywhere until you finish that Spanish lesson."

"Yes, yes, I know," he replied somewhat disgusted. The following is heard as John speaks.

"Hello, Bill, what did you say? The movies—gee, I'd like to—but I can't. I don't have my verbs ready for tomorrow's lesson and she won't let me go till I have my lesson finished. Do you have yours finished? Oh, that's swell. Of course I'd like to see it—and you say you'll help me, too? That's fine. O.K. I'll be looking for you. So long."

Encouraged by the prospect of help from his friend Bill, his face assumed a more cheerful aspect.

"Mom, Bill's coming over to show me his homework for tomorrow and he said that he would help me with my lesson."

"Is his homework for tomorrow the same as yours? I don't want you to copy his work," added the mother a bit suspiciously.

"Oh no, he has been working on a map and he has it ready to present to the class tomorrow morning."

"A map? Why would he be making a map for his Spanish class?"

"He is in Miss White's class and they have been doing some of the kind of work I've been telling you about."

Within a short while Bill arrived bringing with him several maps and a notebook.

"Hello, Mrs. Smith," he greeted her as he put his maps and notebooks on the desk. "I want to show John what we have been doing in our Spanish class."

"Do you mind showing me, too? John has been telling me a little about the kind of work that you do in your class."

"Of course not, Mrs. Smith," he replied.

The three seated themselves around the desk and Bill's notebook was spread open between them. From the assignment sheets in Bill's notebook she obtained a good summary of the type of work that was being done in the class, for she discovered that Bill's assignment sheets listed not only his own types of work but also the work being done by the other members of the class. The contributions of the Spaniards to the civilization of our country, principally in the Southwest, lent themselves to several phases of development. The coming of the Spanish padres, their contributions, and their work with the Indians was another chapter of interest. The establishment, growth, and life of the missions in the Southwestern states developed into an interesting discussion of early Spanish civilization in our country.

In glancing over the remainder of Bill's notebook she discovered that an imaginary trip through Spain and Spanish America offered the incentive for a study of Spanish civilization through such specific topics as human geography, history, the Spanish-speaking home and home life, food, dress, customs, festivals, sports and amusements, the products and arts of Spain and the Americas, Spanish-speaking cities and places of special interest, and outstanding Spaniards.

Inspired by the examination of Bill's work and his own enthusiasm and notebook, and fired by a true urge to learn something about the newer aspects of foreign-language teaching, Mrs. Smith decided to visit Bill's Spanish class and to ask for a conference with his teacher. She criticized herself for having allowed herself to fall so far behind in current educational practices.

Yes—she was determined to make an appointment with Miss White—and she would make it *tomorrow.*

* * * *

The attitude toward foreign languages, which is reflected in the foregoing vignette, was quite typical of our students until we introduced that cultural approach. The following discussion of our work under the new plan is merely a citation of what the writer has tried to do in varying degrees with her own language students. Obviously, not all classes react in the same manner. In some types of classes more emphasis is put upon certain aspects than upon others because of various factors within the class.

In particular, this report covers the work done with a class of Spanish III and IV students in the Phoenix Union High School in Phoenix, Ariz., during the school year 1938–1939. This class was composed of 33 students of better than average ability. Our textbook contains considerable cultural material, not only in regard to Spanish-speaking countries but also with respect to Spanish civilization and culture in our own country. Therefore, the introduction of additional activities could be brought about as a logical process and not as something that seemed "far-fetched."

Owing to the fact that there is very little concise information on Spanish civilization available for the level of high-school students I have written my own material on Spanish culture. I have been collecting this for several years and now have it in a rather complete form. It is not an erudite treatise and the style is not ornate. It has been my purpose to present as much information as possible in a concise manner and in a style that would not be beyond the comprehension of the students of high-school age. This material was available for student use at all times.

A prepared list of references by subjects was given to each student at the outset to provide each one with a nucleus of reference material. The majority of the books listed are in the high-school library and the city library. The students were told that they might use any or all of them, and that they were also at liberty to use in addition any books or material in any form that they deemed worth while. In this way they learned to utilize magazines, pamphlets, maps, folders, pictures, posters, the newspapers, etc. They were encouraged to use initiative, and not feel that they had to use only the references that the teacher had prepared for them. At first they were inclined to depend only upon suggested references, but during the course of the year they were using their own material more and more. A few years ago no lists of references were given to the students. The pupils were merely told where they could find such material. This procedure, however, did not prove satisfactory. By giving this list of references, they were supplied with material for their basic needs, which they could supplement by depending upon their own resources.

The activities of this class were the result of both group and individual work. Often three or four students cooperated on a certain piece of work and then presented their results to the class in a composite project. For the most part, students were allowed to volunteer for the phase of cultural activity that they wished to present to the class. There was not one student in the group who did not find something of interest, which motivated him to present something periodically.

During the year (two semesters, Spanish III and IV) our activities centered about Spain and Spain in the New World, Mexico, Central America, South America, the Philippines, Cuba, and Puerto Rico. Perhaps the reader may wonder how and why we covered such extensive territory. Naturally, the work was not comprehensive (that would be absolutely impossible and perhaps undesirable in a high-school class) yet it was inclusive and detailed enough to give the students an interesting and enlightening insight into Spanish civilization in the countries where Spain took root. Not all topics or countries received the same amount of time, some were covered in far greater detail than others. For example, the activities associated with the last three countries lasted over a period of approximately three weeks, or one week to each country. Spain, Spain in the New World, Mexico, and South America received the major share of consideration.

Owing to conflicts in schedules the majority of the students drop Spanish at the close of the fourth semester. Therefore, it seemed advisable to reach as many of them with these activities as possible, for the number who would get such work in advanced classes in Spanish would be small. For those who would continue the study of Spanish this would serve as a good foundation upon which to build more advanced study of such topics.

Through what types of activities was this study of Spanish civilization realized?

Maps showing the territory explored by the Spanish explorers and the founding of missions in the Southwest were part of the study of early Spanish civilization in the United States. A study was made of the contribution of the Spaniards to our language—the words that we have adopted from the Spanish, words that are spelled exactly alike, and words in which there is only a slight difference, place names, etc.

International correspondence was carried on with students in Mexico, Puerto Rico, and South America. The letters were written and corrected in class, and the answers also became part of our classwork. From South America and Puerto Rico we received only a few replies, but in our correspondence with Mexican students we were far more fortunate, for we had sufficient correspondence on both sides. This may have been due to the fact that arrangements for this exchange were made directly with a Mexican teacher. Too often, the answers to letters that are sent to recipients whose addresses are obtained through commercial organizations are few and far between and the students become discouraged unless they write to several people abroad to ensure regular replies. Besides learning about the culture of the native lands of those with whom they were corresponding, the students also realized the communicative value of the study of Spanish. Without doubt such an exchange of letters helps to promote a feeling of international good will.

Our work on the culture of Spain embraced such topics as those mentioned. Mexico, Central America, South America, Cuba, Puerto Rico, and the Philippines were taken up in somewhat the same manner.

Lest the reader think that the basic principles of the Spanish language were allowed to fall by the wayside, it is important to indicate that such has not been the case. For how could letters be written in Spanish, Spanish conversation take place, and the comprehension of the spoken and printed page be brought about were it not for a study of the fundamentals of the language? The aim, however, was to present the fundamentals in a more concrete and usable manner *as needed* rather than by the formal drill on isolated abstract forms that rarely become a functional part of the student's own ability in language when they are taught in a vacuum apart from language as communication to an audience of readers or listeners.

Collateral reading in Spanish and English formed an integral and continuous part of the program throughout the year. Some of the students kept reading cards of what they had read. Of the 79 cards received from this class, 33 were for books that had not been assigned. Thus we see that students read over 30 books pertaining to some phase of Spanish civilization, which they were not required to read. Does not this indicate an interest that has stimulated (and we hope will continue to stimulate) the desire for reading?

The following are comments on the books that were read:

> Speaking of *Don Quixote* a student said, "This book is a masterpiece and well worth reading—*twice! Don Quixote's* author was certainly a clever man with a taste for humor and truth. I am looking forward to reading more of Cervantes's works."
>
> "This book did just what it was supposed to do. It informed but did not amuse me. I enjoyed it for it was a change from what I usually read."
>
> "I like the way it was told, as though you were doing the traveling yourself."
>
> "I was asked to read a chapter of this book but it was so interesting I read the entire book."
>
> "This is one of my favorite books. I have read it many times and I still find it interesting reading."
>
> "From the start the book held my interest in the beauty of the subjects."
>
> "If all books which were assigned were as fascinating as *Madrid*, assigned reading would be a pleasure."
>
> "This is what might be termed a 'glamorous indeed' book; it takes you back over the trails of the conquistadores. It is excellent and fascinating."
>
> "This book was not very valuable as a reference because all views of Spain seemed to be the author's opinion."
>
> "I'm no judge, but it seems to be rather overdone. It didn't give any interesting things about Spain. Just cut and dried statistics. I didn't like it."
>
> "An interesting subject with which the author could have done more. I used it for my class report and it did not contain enough facts. Some of the descriptions are good but they are not detailed enough."

Just what do these comments show? Making allowances for the validity of student comments, we see that at least they are learning to evaluate their reading.

One sophomore girl was inspired by her reading to express herself in a poetic manner. Below are a few of the selections that she contributed to the class. They were written by Phoebe Anne Wilson upon completion of our study of the Southwest.

MARCOS DE NIZA (IN ARIZONA)

How would it feel, do you think, to be
The first white man in a new country?
In 1539 the first one came,
Marcos de Niza was his name.

Were his thoughts of joy? We cannot say
For only his history is known today.
If only we could show him our country now
And allow his spirit to follow the plow.

In our time in the present we'd let him learn
What three centuries of ambitious men can earn,
Of tall buildings now, where desert stretched,
Of blue skies, now by towers etched.

Though the land was already here before,
He's the one who opened the golden door
For other men to enter in
And so with their families their work begin.

De Niza came and went away,
But other men have come to stay
And build the town in the desert plain
Which never shall be bare again.

The following was inspired by her reading on the subject of Mexican foods:

MEXICAN FOOD

(To an American girl)

People eat for health's sake
And people eat for fun,
But here's a kind of people
Who don't do either one.

They eat for the sake of torture
Or to fire a furnace within,
You can see at once that their stomachs
Are probably made of tin.

They use too much pepper
And too much chili, too,
But when they use both together
It's a little too much for you.

It's nice to eat food that's tasty,
It's nice to feel warm beneath,
But it's not nice any longer
When it starts to scorch your teeth.

So Mexican food is off my list.
It's off yours too, I'll bet.
I'd rather live long but calmly
If oatmeal's all I get.

The following poem was contributed after our study of Spanish explorers:

PONCE DE LEON

Ponce de Leon was a warrior bold,
He had fought many wars, was at last getting old
His whiskers were graying, his legs would not bend,
And he knew very soon he would come to an end.

"A fountain of youth, in a land far away,
Will bring back your youth," said a native one day.
So he went to the King, with a heart that was glad.
"You may go," said the King, "If there's land to be had."

He sailed off at once, with some food and a crew,
Seeing nothing but sea, till some land came in view.
"We've arrived at last," he cried with delight
"And we'll drink from the fountain of youth, am I right?"

"Hurrah," they all shouted when their feet touched the sand.
"For the Kingdom of Spain we take over this land.
On every side we see flowers galore,
Let's give the name Florida to this new found shore."

So they started hunting the fountain of youth,
Of course 'twas a legend, tho' they thought it the truth.
But the Indians were hostile, and as for a well—
They'd never seen one, and hence couldn't tell.

Nobody in all the whole country did know
Of a magical fountain where old people go.
So he hunted a fountain until he expired—
And now I'll quit for I'm sure you are tired.

PHOEBE ANNE WILSON
Sophomore, P.U.H.S., Phoenix, Ariz.

From the point of view of evaluation, what have been our reactions or conclusions? Evaluation may be considered from two viewpoints: evaluation as guidance and evaluation in terms of judging outcomes.

During the course of the work we have been concerned with the evaluative process from the standpoint of the growth and content of the program. This has not been based upon any formal techniques, but upon direct observation of pupil activities, both individual and group work. Our criteria of evaluation took into consideration the following factors:

Acquisition of

1. The use and comprehension of the language.
2. Cultural information.
3. Attitudes of students toward those of foreign nationality.

Student reactions as expressed through

1. Cooperation and interest.
2. Comments.

Our work in international correspondence, class conversations in Spanish, contributions to the school Spanish newspaper, comprehension of Spanish newspapers read in class, and our regular department tests were means for measuring the acquisition of the use and comprehension of the language. In terms of these criteria the program was highly successful. On the departmental grammar test the experimental class did fully as well as the pupils enrolled in the conventional Spanish course, and far surpassed the latter on the cultural information test. The mean score on the Spanish grammar test was 85 for the experimental group, and 84 for the control group. On the culture test (100 items) the means were 89 and 42, respectively.

At the beginning of the year we devoted time to a discussion of what knowledge the students had about Spain and her people, Spanish influences in the United States, and Spanish American civilization. The purpose of this was to give the teacher help and guidance during the year by determining the extent of cultural information possessed by the students at the outset. Later in the year it also served as an index in determining the degree of progress.

An outcome that seemed highly significant was the fact that students realized that the study and application of the study of Spanish were not limited to the four corners of our own classroom. Information gained in the history or English classes was as acceptable in our classroom as that which was the result of our own projects—much to the students' surprise, at first.

What were the outcomes in regard to student attitudes? Will it surprise the reader to know that during the first week of school two girls asked to be seated elsewhere? Upon being questioned, they admitted after some hesitation that they wished to be moved because they did not want to sit near two girls of Spanish descent. Yet, by the second semester, those same girls were on very friendly terms with the two Spanish girls from whose classroom neighborhood they wished to be removed!

Now, let a few students speak for themselves:

"Before taking this course in Spanish I didn't pay any attention to students of foreign birth; I didn't even bother to speak to them. Neither did I pay any attention to articles in the newspapers or magazines about Spain or Spanish America, but now I do because I am interested in them."

"The only things that used to come to my mind when anyone mentioned a Spaniard or a Mexican were enchiladas, hot tamales, and bull fights, but now I realize how little I knew before taking the course. I realize that they are real people from whom I can learn much."

"During the course I have learned to use the library. I am ashamed to say that up to this time I used the library only a few times, and then only to ask the librarian for books. In this class I have had to depend upon myself to get my materials and have learned a great deal about how to use the library. I am not timid about going into the library as I used to be."

"I didn't realize that the Spaniards gave our country so much. I have lived in Arizona all my life but I didn't know very much about the meanings of the Spanish names in our state. Now not only am I interested, by my family also."

"This is the first tíme I have ever read a book on a foreign country that I did not have to read. That is very unusual for me."

"I hate to admit how little I knew of Spain and all things Spanish before I came to this class. I used to think that I knew a lot about Spanish people but I found out I didn't."

"My mother says that she has enjoyed helping me with my homework this year more than ever before."

"I feel much friendlier toward Spanish-speaking people now than I used to. I guess it's because I didn't know much about them and didn't take the trouble to find out."

"I can see some sense to this. When I came into this class I thought that we were going to do a lot of dry stuff that didn't mean anything, but I see I was wrong. I liked this class."

"My interest in Spanish-speaking people which grew out of our discussion in our Spanish class caused me to join the Cosmopolitan Club in our school."

Thus end the student comments.

By no means have we mastered all the difficulties that beset us, but we are not discouraged. Using our experiences as a basis we expect to go forward each year, hoping to improve through our sincere efforts and not through a miraculous educational panacea. The guidance of the Language Arts Investigation, the sharing of educational experiences afforded there, and the practical suggestions for the teaching of foreign languages which we received, have encouraged us in our task, and our hope is: May we do it well!

CHAPTER XII

A CULTURAL BASIS FOR LEARNING SPANISH

The Spanish Course in Sacramento Junior and Senior High Schools

By Saima Regina Koski

C. K. McClatchy Senior High School, Sacramento, Calif.

In Sacramento we offer courses in four languages, French, German, Latin, and Spanish, two years of work in all of them, and three or four years when there is sufficient demand.

In all the languages we have moved away from the formalized grammar approach. All are offering cultural material. In the case of Spanish courses, cultural content in the foreign language forms the basis for most of the first year's work. The same basic work is done in both senior high schools and in all junior high schools, the latter having introduced the work after it was already developed at the senior level.

The first four weeks' work is done without a textbook, although the students are asked at this time to start a permanent notebook which will be their only grammar book for the first two years. It is up to the teacher to supply all the explanations and practice materials that are necessary. This year a committee representing the junior and senior high schools is in the process of making a workbook for the use of all the beginning classes in the city.

We start our work with a discussion of the importance and extent of the Spanish language, its origin and relation to other languages, and its influence on our own language, especially in the Southwestern United States.

Then we introduce Spanish pronunciation, not by a list of letters and sounds to be learned, but by some Spanish sentences that are easily understood because of their similarity to English, such as:

> Sacramento es la capital de California.
> Sacramento no es la capital de Méjico.

The students are given an opportunity to practice these sounds before they see them written. Of course, we try to choose our examples so as to avoid the more difficult sounds at the very first. As for the written accent, we usually wait until some student asks for an explanation; then we give the rule for reference and show how it works.

During these four weeks the students learn to say and write what amounts to a composition about themselves, giving their names in the Spanish fashion, their residence, age, place of birth, names of brothers and sisters, school subjects, etc. There is a conscious effort on the part of the teacher during this time to work in the vocabulary that will be necessary for the understanding of the first reading lesson that the class will have; and the students are usually agreeably surprised at the ease with which they can read the first two or three lessons of their book.

This textbook, which we start in the fifth week, contains no grammar explanations; and it continues to be the duty of the teacher to present the essential grammatical material, as during the first four weeks, and the students must keep up their notebooks.

The emphasis in the course, however, is on the content of the reading lessons. This includes simple materials on Spanish geography, history, literature, music, art, heroes, amusements, customs, language, etc.

As is natural in a book of this sort, the material sometimes becomes out of date, and the teacher must supply the lack and indicate the changes. For example, the scientist Ramón y Cajal was still living when our book came off the press, and Alfonso XIII still had about a year to go as king of Spain. But the present cannot stand still for the sake of a textbook, and we must expect to meet this situation unless we are content to use materials out of the past.

We use every means at hand to make the information of the reading lessons seem real. The following are examples connected with our first reading book, but the same idea is followed in all the courses.

We have a few copies of *Blanco y Negro* for the students to look at, even if they cannot read the magazine. This helps them realize that their book is telling about a real publication, not something invented for a textbook.

The windmill adventure of Don Quixote comes early in the reading, and here we take up the life of Cervantes and the story of the immortal novel. The students enjoy learning some of the adventures in English, but they seem to prefer them in the so-called children's editions of the book. After hearing a few episodes, a number of students have gone on to read the whole book themselves, sometimes offering it as a part of the European phase of their reading in the elective literature course for sophomores.

We also study a little about El Cid and his dramatic history. Legends in general become interesting at this point; and we discuss how they grow up, and even pick out events and personalities of the present day around which fact and legend may become confused.

We have many occasions to discuss architecture and to show the relationship of some of our California architectural styles to their predecessors in Spain. In our city the students have seen and heard all their lives about patios; but many of them learn for the first time what these really are and where we got the idea. They know the Alhambra Theater in Sacramento, and are interested to see its similarity to the Patio de los Arrayanes in the Spanish Alhambra in Granada. The Moorish gardens of this theater also become something more than tiled fountains.

Some attention is given to the difference between Castilian and American Spanish, and to a discussion about the language of Spain other than Castilian. One of the most interesting programs that our class had last year was in this connection. Our football coach, Frank Alustiza of Stanford fame, gave a talk on the Basque people, their language, and some of their customs. One of the students, who was also taking public speaking, made all the arrangements, invited some other classes to be guests, and acted as chairman of the meeting. Needless to say, this was a most popular program. The students were greatly interested in seeing that their football coach could tell them about a subject that concerned a language class; and, of course, the personal experiences of the coach gave prestige to the language subject. There was not time enough for all the questions they had to ask him just after he finished the talk, and some of the students made opportunities to see him later to get the information they wanted, which they relayed to the class.

After spending most of the first year on Spain, we turn our attention to our neighbors in the Western Hemisphere, the Latin Americans.

Our study includes, as before, something of the history, geography, products, literature, legends, amusements, etc., of each country. These materials are treated as before, but with increasing complexity.

We bring into the reading any materials we can that may lead toward the use of the foreign literature for pleasure reading, and always call attention to interesting related materials in English. Also, we use dramatization when the reading material lends itself to this activity. Many of the folk tales are particularly suitable for this kind of work.

In McClatchy Senior High School we have club work if it is initiated by the students. Last semester the third-semester students formed a club called "Los Hispanistas," to which they invited other students who had had at least one year of Spanish. The club meets once a month in the evening at some member's home, and once or more times a month at school after class hours. The most serious activity is correspondence with Spanish-speaking students in foreign lands, at addresses obtained from the Pan American Union. The less serious activities in social sessions include original skits, frequently melodrama, many games, and much singing. They have even translated *Three Little Fishes* to suit their needs.

The foreign correspondence that has developed in this club has been particularly interesting. One student has been especially active and has exchanged sheet music, magazines, pamphlets, and copies of national and state constitutions with his Argentinian correspondent. Some of these materials have been displayed and used at school. The copy of the Argentinian constitution that he received made a great impression in his social studies class. The group had been studying the Constitution of the United States and its influence upon other constitutions. The most unusual of all the messages received from his "letter friend" came in the form of a phonograph disk on which both the friend and his father had recorded their Christmas greetings.

Treasure Island, the site of the California's World Fair, was a real source of material for one of our students in this past year. A few of the students went seriously to work to gather all the pamphlets and other information that they could get; and one boy had formed at least one acquaintanceship with a foreign representative, a young man now in university work, which shows every sign of becoming a permanent friendship.

Grammar study continues to be very informal until the second half of the second year's work. Since this is the last semester of Spanish that some of the students will have before they enter college, we offer grammar material a little more formally than in previous semesters, but still without a textbook; and we give over about one period per week, or its equivalent, to this study. In the latter part of the second year we change from reading about the Spanish-speaking countries to reading stories and plays that have their setting in Spain, Spanish America, or parts of the United States that once were Spanish. The entire class reads some of these together.

Outside reading also becomes more important in the second year. In all our language rooms in the senior high schools we have classroom libraries, which are used at all stages of the work for extra reading. These books are usually not in sets large enough for a whole class; in fact, they have been gathered gradually over a period of years by the addition, sometimes of single copies, to a nucleus that was originally only some leftover reading texts. Since the collections are not the same in all rooms, it is the practice among teachers to borrow from each other as they please, and thus they are able to give the students even more variety.

The classroom libraries give us our most easily administered method of differentiating our work according to ability levels. In McClatchy Senior High School the classes themselves are not segregated, but we give differentiated grades to the students; and it becomes a very real problem, especially in the large classes, to provide for differentiated work. Our policy, in general, is to expect both more and better work from the more capable students, and the classroom libraries help to provide the "more," and keep us from taking the way of least resistance and being satisfied simply with "better" classwork.

To those who go beyond the second year in Spanish, because they are primarily college-preparatory students, we give more specialized training, but there is considerable carry-over of cultural emphasis, and certainly a feeling of greater sympathy and understanding of the people than was evident in the past when all the work was formal and traditional.

The objective language tests that we use in the senior high schools have been worked out by committees of teachers and subjected to suggestion and criticism by the other teachers, both before and after the tests have been given.

All tests are on a 100-point basis and are designed to cover the objectives and content of the courses twice during each semester, once at the quarter and again at the end of the term. The Spanish tests include the following types of questions:

True-false or Completion-type Questions on the Content of the Course

These include information which the students have actually covered in class work, such as knowledge of the countries studied, or plots, characters, etc., in stories or plays. These questions are always given in the foreign language. Following are sample questions:

La anaconda es la culebra más grande del mundo. *Don Quijote* **fué escrito por __________.**

Comprehension of unfamiliar material: From 40 to 60 per cent of the test is of this type. A selection of unfamiliar material (story, poem, historical episode) in the foreign language is read by the students, following which they respond to true-false or short answer-in-English questions based on the selection. The purpose of this type of exercise is to test the student's ability to get the meaning from unfamiliar material by the various methods of inference, and the selections intentionally include new words whose meaning is evident through context or cognates. When necessary, the English meaning of a key word is given in parentheses.

Usage: In most of the Spanish tests grammar is a minor part, as few as 10 of our 100 questions in some cases, and covers only the most frequently used expressions. The usual way of giving the question is as follows:

I am studying Spanish.
Estoy estudiando ______________.

In Spanish IV and later, there is naturally more grammar in the tests because in those courses, for reasons previously indicated, there is a more specialized approach to language study.

Vocabulary: Most of the Spanish tests have no questions on vocabulary as such, but sometimes the students are asked to respond to Spanish words by giving other Spanish words of similar or opposite meaning. It is not until the third year that the tests have vocabulary lists to be translated into English, or vice-versa.

These tests are given in all language classes on the same day, scored by the teachers, and then general group medians are determined.

Naturally, these tests are not the sole basis of our grading system. They count with other teacher-made tests of various types to give the student's total test grade. Nor can we use any such objective means as these tests to check on the attitudes and appreciations that we seek to develop. Although the growth of these attitudes and appreciations is very evident in any class, our judgment of such growth remains subjective, since adequate measures of growth in the field of attitudes and appreciations are not yet available.

All our judgments of student's growth have a place in determining his total grade. In the senior high schools a student's composite grade in any subject is made up of four factors: subject accomplishment, use of knowledge and skills, personal responsibility, and social responsibility. It should be quite clear, then, that a test score is not the only basis upon which a student is graded and that some of the more intangible objectives of the course do have a place somewhere.

It is too early at the present time to discuss the success or failure of this "new-type" Spanish course in the junior high schools; but we feel safe in saying that it has had beneficial effects in senior-high-school work, notably a decrease in the mortality rate of beginning classes, and an increase in interest in all classes without sacrifice in language achievement. The best students seemingly do just as well with grammar under the new plan as students of like ability did previously; and the weaker students (who often fell by the wayside before) develop insights, appreciations, and knowledge of cultural backgrounds that were scarcely touched upon in the old course of study.

CHAPTER XIII

CULTURAL ENRICHMENT OF THE SPANISH COURSE

By Rose Aviña

George Washington High School, San Francisco Calif.

When we formulated our plans for the Spanish courses, we studied the objectives of the Language Arts Investigation closely and selected those which were most applicable to Spanish. Our enabling objectives were based on the thought that "Language is always the means but never the end."

Our primary objectives were based on the promotion of culture as a means for inspiring mutual understanding and good will, which are so necessary in the world today. We hoped to accomplish the latter through the medium of the foreign language itself when possible, but, when not, in English.

It was decided to stress Spain and Spanish California in Spanish I, Mexico and Central America in Spanish II, South America, in Spanish III. Consequently, in Spanish I the first and second weeks of school were devoted to Spanish words commonly used in English, and English words used in Spanish. The pupils were asked to learn the meanings of the words. They were very much interested, and responded eagerly to simple questions in Spanish. The numbers, time, days of the week, and months of the year were also learned in this connection.

From here we progressed to Spanish and Mexican influences in California and in the Southwest, as shown by the names and words adopted here. During the second week we developed a lesson *in Spanish* on Spanish names in San Francisco, and a similar lesson on Spanish and Mexican colonization in California. At the end of the second week we also gave the pupils an opinion survey. This led to a class discussion concerning what the pupils would like to know about Spain. From their list we worked out the following outline:

Geography: This was given in Spanish and proved very successful. The pupils were also given maps and later an objective test in Spanish and a map test.

History: (3 outlines in English) This material proved too difficult to cover in Spanish with beginning students. Special emphasis was placed on fundamental problems in connection with the recent revolution.

Provinces of Spain: Seven outlines in Spanish, but much of the discussion was carried on in English.

We believe that by studying Spain and its old historical provinces, many of the problems, such as provincial patriotism, geographical isolation, dialects, and separatism, could be more thoroughly understood.

Visual Aids: With each province we made some use of visual aids but found a dearth of modern films on Spain. Movies on Segovia, Toledo, the Alhambra, the Balearic Isles, were secured from the University of California; but mostly we used slides from the *National Geographic* mounted by the pupils for the Balopticon. They mounted about 500 of these and gave illustrated talks.

Music: A collection of records was made by the class with each province; records were played; *i.e.*, the *gaita* for Galicia, the *jota* for Aragon, the *saeta* and *canto flamenco* for Andalucía (pointing out Moorish influence), etc. This same procedure is also being followed for Mexico, Central and South America.

Miscellaneous: Separate lessons on Spanish artists (illustrated with Balopticon), musicians, Spanish daily life, Spanish character, sports and amusements, Spanish food, final examination on Spanish life and culture.

Book reports were contributed by every pupil.

At the beginning of the second semester the teacher, after collecting the enrollment cards, turned to the class and the following discussion ensued:

TEACHER: Last semester we featured Spain in our reading and conversation in Spanish. What would you like to learn this term?

GLORIA: I have some Mexican friends here in San Francisco. I'd like to learn something about their country.

WARREN: I drove to Mexico last summer with my father over the new Pan-American highway. I'd like to know more about that country too.

JOHN: I used to live in Los Angeles. There are thousands of Mexicans there. I think we should know more about them.

TOM: I worked here in San Francisco with some Mexicans last summer and right here in this city they have Mexican churches, restaurants, newspapers, and movies.

NANCY: After all, Mexico is our only Spanish-speaking neighbor.

TEACHER: *¡Muy bien!* You seem to be agreed on Mexico. Mexico it shall be. Now let's see what you already know about our neighbor.

CHILDREN: They have awfully pretty music.

I saw the movie *Juárez;* he was Mexico's greatest president.

They're dirty.
They're lazy. They all take *siestas*.
I think that's a good idea. We Americans rush around too much.

Walter: I don't think they're lazy. I worked picking fruit with some of them last summer and they work hard; they work on the railroads too. Besides, it's hot in Mexico.

Gloria: They make a lot of things by hand.

Alan: They're always fighting and having revolutions.

Teacher: Why do you think they have so many revolutions?

Alan: I guess they like them.

Bill: In the picture *Juárez* they were fighting for land and against the French.

Teacher: Maybe we should learn something about their history to find out why they have so many revolutions.

Frank: Aw, history is too dry.

Ross: I've read about the early Indians in Mexico. They're sure not dry.

Marilyn: I've read about Cortes too; he was very picturesque.

Warren: When we drove down there last year, there was a lot of poverty, especially in the villages. Lots of the people didn't have very nice houses or good food.

Marjorie: Last term we learned that many of Spain's problems were related to her geography. We should study geography.

Keith: I read that Mexico has a high death rate.

Henry: That's because they eat so much chile.

Alan: What about the oil they stole from us?

Jerry: American businessmen should stay home in the first place.

Alice: California used to be a part of Mexico. How did it come to belong to the United States?

Teacher: Well, now, let us write a list of things on the board which you would like to know about Mexico. You've already mentioned geography and history. Let's have some others.

In rapid succession products, handcraft, music, art, Indian dances, tribes, amusements, chief industries, cities, and problems (such as land, water, oil, health, education, government) were added to the list.

Teacher: I shall give you some mimeographed sheets and references on these subjects and each pupil can choose one of them.

Children: Can we make book reports?
Can I draw some maps?
I've got some Mexican records. Can I bring them to play?
Can we report on Mexican artists at the Fair?
I can get a movie from the Mexican railways.
Can we show it at school?

Yes-yes-yes-yes.
Br-r-r-r-. The bell! *¡Hasta mañana!*

From this discussion gradually emerged a class-made outline of units dealing with various phases of Mexican and Central American life and culture.

One day the members of the class strolled into the room after having heard a Pan-American Day program over the school broadcasting system. The program had featured a quizz contest between four boys and four girls chosen from an advanced Spanish class, in which questions were answered on the countries forming the Pan American Union. After the class was seated and the roll taken, the teacher asked them what they thought about the program.

CHILDREN: Swell.
I thought it was good.
We learned a lot of things.

TEACHER: What things? What impressed you most?

NANCY: Well, I have read a lot about Pan-Americanism in the papers, lately, but I never realized there were 21 separate countries in the Union before.

HENRY: Yeh—and just think that Brazil is larger than the United States.

CAROL: And even Uruguay, the smallest country of South America, is larger than England.

LOIS: How many of these countries speak Spanish?

TEACHER: Let's pull down the maps and count them. Here in South America is Brazil. The language spoken there is Portuguese. Then there are the three Guianas which speak Dutch, French, and English. All the others speak Spanish: Paraguay, Uruguay, Argentina, Chile, Peru, Bolivia, Ecuador, Colombia, and Venezuela.

GEORGE: That's nine.

TEACHER: Then in the Caribbean: Cuba and Santo Domingo. In Haiti, French is spoken.

ROWENA: That makes eleven.

ELEANOR: What about Puerto Rico? Don't they speak Spanish there?

ETHEL: Yes, but that island is a United States possession. We learned that in civics.

TEACHER: Now, let us look at the map of Central America: Panama, Costa Rica, Nicaragua, Honduras, El Salvador, Guatemala, and Mexico.

JACK: That's eighteen.

AGNES: Eighteen Spanish-speaking countries to the south of us! Spanish is important, isn't it?

NANCY: I wish we knew as much about all those countries as we know about Mexico now.

Teacher: And what have you learned about Mexico that you think is so important?

Marjorie: I've learned that because of the geography and climate there is very little water in the north, and that only a small per cent of the land is worth anything. So, the people have a very hard time to make a living.

Jean: Their poverty leads to a high death rate, and unrest, too.

Alice: We've studied the Mexican-American War and know that the Mexicans didn't like us for a long time because we invaded their country and took Texas, Arizona, New Mexico, California, Nevada, and parts of Oklahoma and Colorado from them.

Keith: Yes, but we also know that this feeling is disappearing, partly owing to Roosevelt's good-neighbor policy.

Alan: They're still kind of mad about our attitude on the oil question, though.

Mary: Yes, but that expropriation was mostly British. The Mexican government has already settled with one American company.

Nancy: There was a lot of justice to their side of the question, too.

Walter: Now we understand some of the causes of their long revolution, such as the 300-year Spanish domination, the large landholdings, the mixture of races, their great poverty and oppression.

Bill: Cárdenas is trying to solve Mexico's problems by his six-year plan. It stresses land distribution, education, public works, such as roads and irrigation.

Carol: And health and housing, too.

Tom: I wonder if the next president will carry on this plan.

Teacher: That is the greatest problem facing Mexico today.

Nancy: I think the most important thing we've learned is to be tolerant, and not judge other people until we know them better.

Br-r-r-r-r-r- That bell again!

"Wish we could have more classes like this," remarked Bob as he went out the door. "It was fun."

The teacher smiled. She thought so too.

Discussions arising from the introduction of cultural content of social significance to the pupils have served greatly to motivate the study of Spanish and to give the program vitality as well as depth in terms of attitudes, interests, and appreciations.

Other classes have also been connected with the language arts program. A year ago the Spanish VII–VIII group worked out a fine project in correlation by means of the puppet show, *Ferdinand the Bull.* The class translated and edited the script in Spanish, made the puppets and the scenery with the cooperation of the art and sewing departments, arranged the music with the advice of the music department; the sound effects were supervised by the electrical department, and the stage was made in the shops. The show was presented twice at the San Francisco International Exposition, once in connection with the Spanish club program on Pan-American day, and again for parent-teacher association day.

This term, the Spanish VII-VIII class has also been designated a language arts class. The primary objectives are being approached by means of the translation of two storybooks on Peru. We were fortunate in being selected to translate these stories and feel that we have developed a real appreciation for the country through this work. The class learned a more practical use of Spanish, yet the originality of the work was refreshing as compared to routine work in composition, grammar, and translation. To coincide with this, the cultural theme of South America was developed entirely in Spanish. Each pupil chose one country of the Pan American Union. On alternate Mondays they presented a composition written in Spanish:

1. *Geography and Products:* This was accompanied by the name and address of the consul in San Francisco and the number of people living here from that country. Also the two leading newspapers.
2. *History.*
3. *Present Problems and Government.*
4. *Cultural Accomplishments:* Art, music, handcraft, etc.

Then they chose two other topics that interested them, such as communication, education, social legislation, cities, and outstanding men and women.

We are certain that our pupils have developed a vital appreciation of Spanish America through this work.

CHAPTER XIV

CREATING INTEREST IN GERMAN

By Rupert Eichholzer

Broadway High School, Seattle, Wash.

During the first session of the Language Arts Investigation at Stanford University in 1937, it became apparent that the teaching of the foreign languages must follow the modern trends and become a more vital subject. This did not necessarily mean that our objectives had to change, but that the process of attaining them must be revised. We were encouraged to work over our course of study and make it meet the needs of our modern day. Some of the schools in the investigation had what they called an orientation course, given to the pupils before they tackled the problem of the foreign language. This seemed to have some admirable advantages. Several tentative plans were drawn up by the Seattle contingent, which tried to embody some of the points that stood out in the work of the other schools, but it was finally decided that our objectives were, on the whole, very much in accord with the spirit of the investigation, except that the means of attaining them must change and be free from an outline of course of study. Moreover, to be of the greatest value to the student, the language must be learned in accompaniment with the historical and cultural background of the country, the people, and their contributions to the civilization of the world—especially to our own.

The procedures that we adopted in the three modern languages—German, French, and Spanish—are very much the same, except that they are modified somewhat in French and Spanish by the textbooks used in these languages. A survey by semesters of the course in German may serve to indicate the nature of the modern-language program.

The first two weeks are spent in creating interest and atmosphere by discussing the value of language study in general, and of German in particular. Formal grammar is not taught during the first three semesters, although much grammar is really being taught incidentally by way of explaining and linking together different constructions as the pupils come across them in their reading. After about two weeks, more or less, according to the class, reading is begun. The book begins with material capitalizing cognates. Here an explanation is given of what is meant by a basic language, how the Anglo-Saxon, or simple elements of the English, as well as of many of the north European languages are formed from old German stems.

About the time we begin reading in the first semester we also begin our study of historical and cultural backgrounds. This is done by topics that are prepared, sometimes by the class as a whole, sometimes by groups, and sometimes by individuals. These topics are reported on and then discussed by the whole group, and the teacher usually summarizes the points of importance at the close of the discussion. The preparation of these topics is of considerable importance to the pupils, since it familiarizes them with the library and with research technique. It launches them into history, science, music, art, and literature, and gives them an idea of the elements entering into our own American growth and development. Topical reports are made almost every day. They usually take up a part of the period, although occasionally an interesting discussion may take an entire hour. The following outline is made use of in giving our topical reports. A similar outline is used in both French and Spanish on the history and contributions of those nations to our civilization.

I. What does the modern world owe to the ancient Germanic peoples?
  A. Who were they?
  B. Where did they live?
  C. How did they live?
II. How has the course of civilization been influenced by the Holy Roman Empire?
III. How has the course of civilization been influenced by the Reformation?
  A. Causes.
  B. Results:
    1. On Germany.
    2. On Europe.
    3. On us.
IV. How has the course of civilization been influenced by Napoleon via Germany?
  A. Influence of his wars on southern Germany.
  B. Influence of his wars on Prussia.
V. How has the course of civilization been influenced by the Franco-Prussian War?

  - *A*. Causes.
  - *B*. Results on France.
  - *C*. Results on Germany.
- VI. How has the course of civilization been influenced by the German Empire from 1871 to 1914?
  - *A*. Growth of influence.
  - *B*. Growth of institutions.
- VII. How has the course of civilization been influenced by the World War?
  - *A*. Causes.
  - *B*. Results:
    - 1. On Germany.
    - 2. On Europe.
    - 3. On the World.
- VIII. How has the course of civilization been influenced by the German Republic from 1918 to Hitler? by the German Reich from Hitler to present?
- IX. How has the course of civilization been influenced by the Germans in science? in music? in literature? in art? in philosophy?
- X. How has the course of civilization been influenced by the Germans in America?
  - *A*. Individuals like Schurz, Steinmetz, etc.
  - *B*. As pioneers and settlers.

In the first semester, the books read in German were:

Allerlei
Fabeln
Anekdoten und Erzählungen

In the second semester:

Eulenspiegel und Münchhausen
Fünf berühmte Märchen
Fortunatus
Das Peterle von Nürnberg

These stories are never translated but reproduced through oral and written exercises. Much familiarity is gained in word order and sentence construction through usage, also in case forms and verbs. Topical reports are not made a part of the class work as in the first semester, but only occasionally as we come across references in the reading.

In the third semester the following were read:

Das geheimnisvolle Dorf
Das Abenteuer der Neujahrsnacht
Reise durch Deutschland
Robby kämpf um seine Freiheit

In this semester, practice is developed in free expression. For example, when a book like *Robby kämpft um seine Freiheit* has been read, the pupils will write their own impressions about the story. This demonstrates how well they can think and express themselves in German.

In the fourth semester, after having spent three semesters in reading and after having acquired many of the principles of grammar through usage, we now begin with a more systematic study of grammar and its forms.

This work is done intensively. Since the amount of reading that the pupils have done has given them a certain amount of familiarity with nearly everything in the grammar, this work does not seem so dry and uninteresting as such things usually are, and progress is made very rapidly. Last semester we completed the grammar work in ten weeks. Two of the boys took the College Board Entrance Examinations and passed with credit to themselves.

With respect to the results of the first four semesters' work to date, the staff are agreed that

1. The interest of the class is kept remarkably well. The weaker and slower pupil has a chance. He is not overwhelmed by unintelligible grammatical terms and forms and the brighter ones can shine according to their own luster.

2. At the end of the semester the mortality is either nil or very low.

3. Practically no pupils withdraw from the class except those moving out of the district.

4. They develop greater *Sprachgefühl*, and their original work is more natural and less mechanical.

5. Instrumental grammar is learned in a more interesting and practical way.

6. In general, our second-semester German students understand spoken German, or material read to them in German, as well as fourth-semester students under the old plan. The gain in ability to read for thought content is likewise marked. Our former fourth-semester German classes would read *Immensee* by translating it word for word. In fact, they could hardly understand the story otherwise. Now the fourth-semester students read the whole story with interest, and are even able to reproduce it orally in German, indulging in occasional conversational sorties along the way. There is no question in our minds that our second-semester students now read more intelligently and understandingly than our fourth-

semester students read when the first two years were devoted primarily to grammar and translation. Their oral reading habits show the results of training from the start in reading for *meaning* in terms of comprehensive units of thought content. The students no longer sound as if they were just naming words in succession.

We have no desire to go back to the old plan.

CHAPTER XV

DEMOCRACY IN ACTION IN THE FOREIGN-LANGUAGE CLASS

By Bessie W. Bankhead

Broadway High School, Seattle, Wash.

A number of Seattle teachers have been participating in the Stanford language arts experiments the past three years in an effort to vitalize the teaching of foreign languages and connect language study more with the life of the pupil and of the society in which he lives. We are shifting the emphasis of our objectives, changing our approach, procedures, texts, and evaluation mediums to meet a growing need. Because of this, we are regrouping some of our reading texts, perhaps discarding some, hoping to acquire others. The approach is similar for both junior and senior high schools.

We have integrated with other subjects and other departments as much as possible in an effort to break down subject barriers and bring to the pupil the implications and carry-over values of related subjects. The history, the art, the drama, the science, and the music departments that have aided us in various ways report mutual benefits therefrom.

We are stressing the cultural approach through reading, with just as little grammar as needed to interpret the meaning. Formal grammar is *out*, grammar being given only incidentally as needed to clarify or to satisfy inquiring minds.

We begin with cultural bases: the language, life, literature, history, government, geography, civilization, and culture of the foreign people, their contribution to us, to world civilization, etc. We study the famous men of literature, art, science, the theater, music, etc., and their influence on us.

In fact, we discuss all French, German, and Spanish influences that we can discover in an effort to create a spirit of understanding, appreciation, and tolerance for foreign people and their culture and to see the implications or contributions present in our own daily life and culture.

Pupils make projects or form discussion groups or panels to cover their major interests. All findings in research are given to the whole group by oral reports or by placing the written project on a table for reference. This enlivens the group, allows individuals to grow along their major interests, to listen to others' interests. It often paves the way for new avenues of interest.

In German, we begin with the cultural, plus the classroom vocabulary, personal needs, speaking in the language from the very first. Then comes a series of readers. Pupils read and retell these stories in their own words in good German, speak more easily, more fluently than in the old grammar groups. They learn to use compound or complex sentences without knowing the complications involved, much as we learn our own language. These readers are followed by the ordinary classics or newer novels in the fourth semester.

In Spanish and French the approach is similar, and the results have been most pleasing in all groups.

We have not lessened our course but increased its content. The pupils read more and faster and get at least one or two more classics done, with written and oral résumés in French, German, or Spanish. Pleasure and ease in speech also are noticed.

As much as possible of the work is pupil-centered, the pupils taking charge and conducting the class by chairmen or group arrangement, with the teacher remaining in the background, trying to encourage the pupils to assume an increasing responsibility, letting the class choose one pupil to be leader for the hour or for part of the hour, or for assigning special tasks to be done by individuals.

In one of the French classes, we read *Le Voyage de M. Perrichon*, which the class dramatized during the recitation hour. They voted to have a chairman each day to assign the roles each pupil was to do, keep his list, and preside during the recitation, calling characters for each scene, seeing that the heavier role did not fall to the same person daily. Each pupil in the class did the whole preparation as usual, but for his own role put forth every effort to give a fine pronunciation, a true characterization, with action and inflection to fit his own interpretation and understanding of the person represented on the printed page.

It was gratifying to note how even the poorest pupil in the class enjoyed taking responsibility in this group. Never did a class enjoy reading French more nor chuckle so heartily at the proper moments.

Seeing the characters really before them made everything so clear to them and helped show foreign language as a living study and as a real experience.

On finishing the comedy, the pupils prepared in French a written and oral résumé of the whole story. Also there were talks in French on favorite characters, scenes, incidents, etc., and each pupil made a series of questions (in French) covering what he considered important details of the story. These he asked the class, and if the class failed to answer any question, the pupil answered his own question. These questions took two periods, after which the whole class had a good understanding of the details of the story, plot, etc., and learned many new words, idioms, and phrases.

The cultural work is combined with the teaching of the language itself. Sometimes we have a cultural hour a week, sometimes a part of each period is devoted to discussions or reports. Pupils are encouraged to volunteer, and often there are several waiting to report their findings. It is difficult to find time for everything, and sometimes a pupil may have to wait a week or ten days before giving his extra report.

We are learning cooperation, economy of time, organization, initiative, tolerance, consideration, and respect for others, an increasing awareness and appreciation of the contributions and culture of other people, constructive criticism, and a feeling of power and comfort in speaking and reading before groups.

Our foreign-language clubs are very active and contribute a vital supplement to our classwork, affording a valuable means of correlation with other groups, helping us in our effort toward integration or interchange of departments and the breaking down of old set walls and prejudices.

It is not uncommon for one of our foreign-language clubs (French, German, Spanish, Latin) to arrange a program of interest to all language students and to be hosts to these groups. There have been two such programs this year (German and Latin), with others in the offing.

To their Christmas program this year, the French club of Broadway High invited all advisors of foreign-language clubs in our building, the president of the French club, a representative of the French department of every Seattle public school (junior and senior high), and a representative from Highline High School to participate in the celebration as guests, on the twentieth of December. In addition to the program, there were social games, community singing of carols in French, and refreshments. There was a host or hostess for each visitor, besides special invitations, and countless details, requiring the liberation of pupil energy, initiative, leadership, organization, and creative thought.

This coming together in joint session, working cooperatively, taking suggestions and criticisms from others, sharing experiences and interests with others (in the classroom and clubs) leads to the realization of a finer group consciousness and enthusiasm, and also affords a greater growth and development of the whole individual in his efforts to find better ways of doing, utilizing, and enjoying desirable things in life.

The classes did exceedingly well on the very thorough comprehensive tests given on usage, comprehension, interpretation, and appreciation. In addition to the tests growing out of the new procedures, the groups were given, once or twice each semester, the same type of test, or exactly the same tests, given to previous classes. These tests were of our own construction, and were given to satisfy our curiosity, or to convince ourselves that the pupils were really getting more language power, more feeling for language, more evident delight, and a more enthusiastic appreciation of foreign people—their language, life, literature, and culture.

What appeared to be an easy spontaneous flow of speech acquired by reading and speaking, and the teaching of functional grammar, did not fail to carry over into better than average good usage in the written tests given to previous classes taught under the formal grammar system.

Thus we are convinced that the classes gained a better background of good solid learning and usage, plus greater joy and enthusiasm—all of which have carried over into their work this past semester in French 5, 6, and 7 with their new teacher, who has often commented on the delightful attitude of the group as a whole, their ability to work alone and together, and the fine spirit prevailing at all times. In this group, love for the French language and the desire to do extra work and research continue to grow. Class averages continue to rise with the new teacher, showing no loss, but real growth in ability to read rapidly and with better interpretation.

Is it too Utopian to hope that the language arts curriculum, with teacher plus pupil initiative working together, may offer an increasingly valuable training and education for the future citizen of a democracy? I am convinced that it can. Our young people are cooperative and can be led to assume responsibility and initiative when teacher guidance is confident and sincere.

CHAPTER XVI

THREE IN ONE

A Class in Which French Is Taught by One Teacher to Three Groups of Different Levels of Preparation

By GRACE McGUINNESS

Student of Miss Bessie W. Bankhead, Broadway High School, Seattle, Wash.

"Douglass, will you take charge tomorrow and assign the next parts?" It was Miss Bankhead, our French teacher, speaking. "*Merci,*" said Doug. He then looked over the next six pages of the play that the class was reading.

Doug seemed to be the center of attraction, for most of the students in the class were asking if they could have certain parts in the next scenes. These wishes were granted and the few remaining parts assigned. Then, until the bell rang, the next day's parts were studied.

At the beginning of the period the following day, Miss Bankhead said, "I will take the French fours first today, and you fifth- and sixth-semester students may work individually for the first part of the period."

Then M. Doug, chairman of the day, announced the scene, act, and characters.

Without urging or prompting, the play was translated by the students in the front of the room, just as it might have been done on the stage. Occasionally Miss Bankhead made a phrase more clear, or asked a question.

When the translation was finished, a new chairman was appointed, and the class learned their new parts and reviewed what was read that day. This reflective thinking and reasoning helped to increase our vocabularies as well as summarize the story and give us a better understanding of it.

Thus the daily work of our French class is explained. Occasionally we would also give summaries of the play in French. These talks were often on one of the characters. Personally, I feel I have received more from this French class this semester than from any of my three previous classes, because we were allowed almost complete freedom. We chose our stories and plays, acted the plays out, and were given much more responsibility. Besides learning the usual amount of French, we grew in democratic ideals and in work habits.

We were really eager to do the work. Acting the plays out was genuine fun. Heretofore the French course has been just another class in which lessons were assigned and we did the work—not always so eagerly. I cannot explain exactly what it was, perhaps it was the freedom, that made us enjoy and like our work. For when we asked to have a certain part in a play, we did not choose the shortest, easiest parts. We were eager to do the work because we were interested. We were interested because we were running our own class, doing our own work, and really getting something out of the play.

And while we were enjoying our work we were growing rapidly in our knowledge of French. In our former French classes we had fairly accurate translation, but now we seemed to have a different feeling and attitude toward our work.

There is no doubt in my mind that we were all interested in the course. When an assembly was called, or when a period was missed, we felt that we had missed something, not that former feeling that we had just missed another class.

Of course there is perfection in nothing, and one thing we could have improved in was to have all our members study all the time. Recognized is the fact that when our work for the day had been recited, when the teacher was on the other side of the room with another class, and we were left to study, there was a great temptation to talk, especially since most of the class were personal friends. Every once in a while we would talk a little too much. However, I don't think we did too badly.

At the end of each play, story, or book we read, informal talks and written summaries were given. This helped to make the class more diversified.

I think that for many of us having three classes in one small ordinary classroom for one period daily was a new experience. For the first few weeks of the semester the French fours, fives, and sixes remained and learned grammar together. Later we split into the three groups, each reading different books and doing different work.

And here is where we grew in cooperation. With one teacher it was necessary for each group to cooperate so that she could work with the groups individually. After a little practice, our ideals and practice of cooperation enlarged.

I have tried to explain just how our French class functioned this semester, the work we accomplished, and what personally, besides French, my classmates and I obtained from the course.

CHAPTER XVII

TO PROVE THAT THEY HAVE CULTURE

Enlisting Pupil Participation in Evaluation

By Dorothy C. Merigold

University High School, Los Angeles, Calif., Supervisor of Practice Teachers in Foreign Languages, University of California at Los Angeles

The foreign-language classes of the University High School and Emerson Junior High School consider a knowledge of the people and country whose language is being studied, a part of the regular language program. Realization of the importance of this background is developed in a variety of ways, such as pupil reports on assigned subjects, class discussions, and the following-out of definite themes in the language itself. An example of this was the fourth-semester Spanish class which formed all its conversation, reports in the language, songs, and reading selections around the subject of South America in general, and of Argentina in particular. A third-semester French class wrote weekly themes in French based on talks previously worked out in class time on such subjects as "The French People," "Shopping in Paris," and "French Table Etiquette." In these themes the pupils gained progressive improvement in correct French expression through class practice on definite points of usage, and through constant reference to a grammar check list.

Students who have been through experiences like this do not think of language study as consisting of separate compartments or packets of vocabulary and grammar, but as all forming a whole of language and civilization. In language study it often happens that what takes the least time makes the biggest impression, and makes worth while that which otherwise might seem mere drudgery. This has been the experience of both pupils and teachers in the Emerson Junior High School and University High School, Los Angeles, with respect to pupil participation in evaluation.

Students in language classes who aid in building tests that summarize and develop knowledge already introduced in class, never fail to awaken to the situation. One had only to listen to a few current radio programs to grasp the popularity of all sorts of guessing contests. Professor Quiz, Dr. I.Q., Information Please, and a host of other programs with wide knowledge as the bases of success, constantly impress the student that it is worth while to "take in" what he sees, hears, and reads. The universal desire for competition is satisfied by games for fun where the final result really doesn't matter, but where knowledge is gained through the very missing of the question. All admire Mr. John Kieran, too, who "cashes in" on his lifetime of keen interest in many lines, and is even in great demand now as a writer on diverse subjects, such as birds, trees, and flowers. Any teacher who proposes or elicits from the class a desire to formulate questions modeled on those in the *American Magazine*, *Time*, *Liberty*, *Look*, and other periodicals, or on those of the radio quiz, is regarded as really up to date. He is not bringing forth something academic and unrelated to that real world which engrosses the outside attention of the students. After all, there is a great value in stimulating students to do well in school that which they are going to do anyway.

Thus it was that the formulation of a French test became a willing venture on the part of the three hundred or more students in the University High School of Los Angeles. Both teachers and pupils welcomed the undertaking, which was proposed in the spring of 1939. A common ground for discussion came from the explanation of the system of central compilation. Each one hoped his question would appear on the final copy, just as we adults faintly hope (as a rule in vain) that our questions may be approved for Information Please or Dr. I.Q.

The method used in each class varied somewhat, but was usually as follows: The teacher explained the plans for the structure of a test and then wrote models of the different types of questions on the board. Students vied with each other in questions on French civilization and France, and in class discussion criticized these same questions as to form. At first each one tried to "stump" everyone else, until the teacher explained that a true test should contain all the shades of difficulty. The pupils then practiced making "hard," "medium," and "easy" questions. Finally each pupil received and took home the mimeographed sheets containing sample model questions of each type, and filled in the blank spaces after each question with his own item. The next day, without further comment, he handed in his sheet to his teacher, who in turn delivered the class sheets to the instructor in charge of all the questions.

When all the questions from the eighth grade through the advanced high-school classes had been assembled, it was easy to see that the total number of questions could afford many studies for the hungry seeker of masters' and doctors' degrees. Here was material for such subjects as the tastes of children of the different grades, outside diversions in movies and reading, class discussions, logical and illogical following of models, and the like. The questions were most revealing, showing the impressions gained from the recent movies on Louis Pasteur, Marie Antoinette, Ferdinand de Lesseps, as well as the subjects for class and individual reading in the study of the French language. Humor was often evident. Obvious though it might be, the remark "Victor Hugo runs a restaurant in Beverly Hills" must certainly appear in the final copy.

The final copy was compiled with great earnestness, if somewhat unscientifically, by the members of a third-semester high-school class, who took their responsibilities with the utmost seriousness. Three large committees from the whole class arranged the different types of questions as to duplicates and similar topics, such as geography, politics, great buildings, historical events, great names, and customs. Then smaller committees took the questions as they were topically grouped, and passed judgment as to whether a question was "good" or "bad." Finally, the members of each committee sorted these "good" questions into "hard," "medium," and "easy" groups, and lastly arranged the individual questions of each group in order of feasibility.

In this particular test the teacher of the French class put together the final form, for centralized sorting of the test questions proved absolutely necessary because of duplication of subject matter in each type. For example, the following questions might appear:

1. *Completion:* Louis Pasteur discovered . . .
2. *Multiple-choice:* The discoverer of vaccine for rabies was (*a*) Madame Curie, (*b*) Louis Pasteur, (*c*) Victor Hugo, (*d*) Alexis Carrel, (*e*) Dr. Zola.
3. *True-false:* Louis Pasteur discovered smallpox vaccine.

Instead of the teacher, a committee from an advanced French class might well have completed the task with benefit to the compilers.

With respect to the number of questions to appear in the final copy, the decision was arbitrarily followed to have over 50 for the first two types of questions, and 100 for the true-false type. Then alternate tests of equal value could finally be formulated from the results of the first test.

When all is said and done, the value of this list of questions for the students lies largely in the construction of the test, which arouses a sense of reality through an activity that often carries over directly into the home in such a way as to win the interested support of parents and relatives as illustrated in the following skit:

IF THE QUESTION STUMPS OUR BOARD OF EXPERTS

Skit for the Eighth Grade

(Any reference to persons living or dead is purely coincidental.)

SCENE: Home of a typical American family.

TIME: Evening.

CHARACTERS: *Jimmy,* third-year high-school student, about sixteen years old.

Elizabeth, His ten-year-old sister, who is in the fifth grade.

Father of Jimmy, a builder and contractor, and a World War veteran.

Mother of Jimmy, a college graduate and prominent in community affairs.

J.: Today we had to try to answer a long test about France in our French class.

E.: Well, who made up the test?

J.: Oh, several weeks ago we all wrote questions and turned them in for the big test. One of mine was chosen.

M.: Well, let's hear it.

J.: "Joan of Arc was born in . . . " Tell me where.

E.: France.

J.: That's not enough. I know because we did this subject in class.

M.: Orleans.

J.: You're warm, but that's where she won the big battle. I'll give you the answer. In Domremy, a little village. (*Complacently*) Of course, that's a hard question. But we were supposed to put in some that anybody could answer. Here's one.

F.: I'll get it if it's about something going on now. But what I know about French history can be rolled up in a little ball and thrown away.

M.: I took three years of French in college. I guess those little eighth graders can't stump me.

E.: We had a unit on France in the fifth grade this year. I'll bet I can answer some of them.

J.: All right, let's go. Give me the capital of France.

CHORUS: Paris.

J.: O.K. That's just for a starter. The teacher gave me a copy of the whole test for a reward. Try this one. "All the kings of France were crowned at . . . " Tell me where.

F.: Paris?

E.: Nice, in southern France?

J.: I'll give you a hint. This place figures a lot in the war news nowadays. No? Everybody give up?

CHORUS: Yes.

J.: Rheims. That's the plain truth. Now try to pronounce it! Say "ran," only don't say it that way. Let's get on. (*Reads*) "The Duc d'Orléans, one of the characters in the picture *Marie Antoinette*, was (*a*) the father of Alexander Dumas, (*b*) brother of Madame du Barry, (*c*) a helper of George Washington in the American Revolution, (*d*) cousin of Louis XVI, (*e*) owner of the palace of Versailles."
Now, which one is it?

M.: The brother of Madame du Barry.

E.: Oh, don't you remember the picture? He was the corny cousin who made love to Marie Antoinette.

J.: Here's one for Dad. You read about it every day. Is the next true or false? "The Maginot line has been in use for hundreds of years."

CHORUS: False!

J.: Yes, but I'll bet you can't tell me when it was started.

F.: Well, I ought to be able to answer that. It wasn't begun when I fought in France in 1918. Anyhow, it's only a few years ago.

M.: Haven't you any art questions?

J.: Sure. "The French artist who is the father of modern surrealism is (*a*) Picasso, (*b*) Manet, (*c*) Renoir, (*d*) Dali, (*e*) Cézanne."

M.: Manet painted beautiful impressions of French scenery.

J.: Sure. But he was a Spaniard.

E.: Well, there's only three left. I'm going to look them up in mother's old dictionary in French, Jimmy, you can read the French after I find the name. D-a-l-i. Why, I can't find it.

J.: Oh heck, what's the date of that dictionary? 1911. No wonder! That question's too modern for this old book. Another now. "The life of Madame Curie was written by (*a*) Victor Hugo, (*b*) Guy de Maupassant, (*c*) Rousseau, (*d*) André Maurois, (*e*) Eve Curie."

M.: Eve Curie. Her book first came out in a magazine serial. Besides it's a best seller.

J.: Another easy one. True or false? "The colors of the French flag are the same as those of the American."

CHORUS: True!

J.: If you're so smart, just try this one. "If the French flag is raised on a flagpole, the color red will be next to the pole."

F.: That's just too much. Elizabeth, go and get the dictionary. Look at the page of colored flags. You'll find it.

E.: Here it is. How funny! It's turned around from the American, and its *blue* that's next to the pole!

J.: I'm getting tired. Let's wind it up. What do you think of this? True or false? "Victor Hugo runs a restaurant in Beverly Hills." Laughter from all.

M.: I ate there once. It cost $1.50 a plate.

J.: That's just a funny question. Even the teacher wouldn't throw that out.

The same process of pupil participation in test making as a review-learning activity was carried on in the spring of 1939 by all members of the Spanish classes of both schools. The final choice of the finished test questions was more accurate, and also more beneficial to the student judges, for in this case the teacher read each question to the members of an advanced Spanish class. The students immediately judged by popular vote whether the question was "good" or "bad." If "good," they further qualified it as "hard," "medium," or "easy." Then came the final assembling of a test for each type of question. In the case of the Spanish test, however, all the work formed part of the regular class program, and was carried on, not by committees, but by members of the class as a whole.

Naturally, pupils of high-school age are rarely competent to develop more than factual information tests. Objective culture tests involving the measurement of insights, attitudes, and appreciations are difficult even for teachers to construct. For a comprehensive evaluation of cultural outcomes, teachers of foreign languages and cultures would find such measuring instruments as those developed by Thurstone, Bogardus, Remmers, and the Stanford Language Arts Investigation exceedingly helpful. These are designed to measure, respectively, attitudes toward peace and war, race prejudices, and attitudes toward French, Spanish, German, Italian, and other foreign-language groups.

PART IV

Cultural Programs Conducted in English

FOREWORD

The question "What information is most worth while?" is one that confronts every teacher concerned with relating the work of the classroom not only to the present needs of young people in the world as it is, but also in the kind of home, community, nation, and world which, as homemakers and citizens, they must help to build. Part IV contains statements of practice by three teachers of foreign languages, English, and social studies in conducting programs designed to build attitudes, interests, and appreciations in human relations that will have a direct bearing upon human behavior in the present and future. The criteria for determining what factual information and activities should have a place in the programs, and furnish a basis for the subsequent evaluation of outcomes, were the questions:

1. Would a pupil knowing this fact realize in what way his own life and that of his community and world have been influenced by the foreign people?
2. Would a pupil knowing this information be less likely to fall prey to false generalizations or prejudices unsupported by fact?
3. Would a pupil knowing this fact understand why foreign people think, behave, or live differently from ourselves?
4. Would participation in this activity afford the pupil practice in living what he learns while learning it?

"Mexicans Become Friends" is an account of an elective culture course conducted by a teacher of Spanish for pupils whose life needs can ordinarily not be met adequately through Spanish courses as they have been conventionally taught. "Builders Together" describes the way in which a new type of offering can be introduced and established in a curriculum that had become accepted as sacrosant and inflexible. "Learning to Know the Other Americans" vividly reports the experiences of a social studies teacher in embark-ing upon a venture new and profitable alike to herself and to her students. It will be noted that in planning and evaluating their work the teachers were concerned primarily with *the kind of human beings which they would help young people to become.* In guiding the growth of boys and girls they realized that people more often become not what their objectives are, but what the kind of means they employ actually gives them practice in becoming.

The following leading questions are suggested as a basis for evaluating the courses described in the three chapters:

1. How desirable are courses of this kind in view of the backgrounds and needs of the pupils and communities in which they live?
2. How desirable are courses of this kind in view of the cultural needs of the present national and international crises?
3. How can foreign-language teachers contribute toward meeting these cultural needs besides teaching pupils to read, write, or speak a foreign language?
4. How can one go about securing acceptance of a new type of offering in a school in which the curriculum has become fixed and standardized?
5. What "old values" are lost that are not replaced by gains of equal or greater significance for individual and group life and culture?
6. What philosophy of language, of language learning, and of education underlies the three programs?
7. How does pioneer work with young people in courses of this kind help teachers to grow with their students?—EDITORS.

CHAPTER XVIII

MEXICANS BECOME FRIENDS

An Elective Course in Mexican Culture

By Elizabeth N. Reed

John C. Fremont High School, Los Angeles, Calif.

In September, 1936, a group of pupils in the John C. Fremont High School in Los Angeles began a new adventure in learning. The adults concerned were offering the course because it seemed to them that future citizens of a city which had over a 100,000 Mexican inhabitants should know something about these people and the land from which they came. It was hoped that the acquisition of an attitude of sympathetic understanding of this group of immigrants, and of the pupils' nearest foreign neighbor, would develop into greater understanding and sympathy for all foreigners. Moreover, some of these pupils might travel to Mexico, since one highway was completed and work on the other was progressing. They would derive much more profit and enjoyment from a trip if they knew something of the country, the people, and their racial heritage before they started southward. Moreover, they could, perhaps, make some small contribution to better understanding between the people of the United States and Mexico in their own contacts with Mexicans, or at least refrain from contributing to misunderstandings. Finally, the historical background of their own city would be much more interesting to them.

The primary objective, then, was the development of a better understanding of Mexico and Mexicans not only as a means of fostering a sympathetic attitude toward the Mexicans in our own community and nation, but also toward those who continue to live below the Rio Grande. This could be attained in many ways; but to be functional, the staff was convinced that it must grow from a two-faceted foundation. The appeal to the students must be twofold: intellectual and emotional. The former would be gained through knowledge derived from books and pupil discussions. The latter would be built through entering into typical Mexican experiences and direct contact with Mexican beauty. Specific activities in this second group would be the singing of Mexican songs, the producing of Mexican plays, and informed contact with the language through dialogues and skits, opportunity to see and to live with examples of Mexican crafts, and excursions to places of cultural interest in the community. Enthusiastic talks by the teacher and other visitors to Mexico, and colored movies would have an appeal to both intellect and emotions.

Some secondary objectives were the development in the pupil of facility in using the school and public libraries, ability to study both sides of a given topic, greater skill in reading and speaking, and the acquisition of a taste for travel literature. Naturally all these objectives aiming toward pupil change would be ineffectual if adequate provision were not made for the correction of maladjustments of the individual pupil to his environment.

Material assets for this new adventure were a nice room with a phonograph and a piano. The former was supplied by the Board of Education; the latter were earned by the efforts of the school's very energetic foreign language department. A Balopticon was at the disposal of the class and a map of Mexico hung on the wall. One might borrow from the visual education department three or four black-and-white films, a few sets of pictures, slides, and other objects. The teacher possessed a great variety of craftwork, colored movies, a 16-mm. moving-picture projector, costumes, pictures, sheet music, and records.

The greatest handicap was the lack of suitable books in the school library and the near-by public libraries. As for a classroom library, it could boast only the personal books and magazines of the teacher.

Spiritual assets were a principal who impressed the teacher with his faith in her ability to do the job well, a district superintendent who did likewise. The latter obtained an appropriation for books for the classroom library, which began to arrive during the third semester.

The teacher was thoroughly enthusiastic about Mexico, had traveled extensively, could sing a little, dance a little, and talk entertainingly. Most important, she liked and understood young people, was willing to take whatever human material might come and effect therein whatever changes might be possible. She was thoroughly convinced that, although the course should have definite plans for the attainment of the final goals, it must be flexible and always remain adaptable and varied enough in the activities it offered to appeal to individuals of widely divergent tastes, mentality, and background.

During the four years of its existence, the course has changed as the enrolled group varied, but it has always kept its flexibility and has never become set in rigid lines to conform to any preconceived plan. Naturally, a definite pattern guides the class along broad lines. The main objective remains the development of such an appreciation of the fine things in Mexico, of the charming characteristics of her people, and of the contributions of Mexicans to civilization, as will foster beneficial changes in pupil attitudes toward their students and citizens of Mexican extraction, and to the Mexican people as a nation.

Various units of work have been organized and many activities have been included during different semesters. Perhaps the most concrete manner of considering them would be to follow one class for a while:

The first day of the semester, a motley group appears for a short session. Some are really interested in foreign lands; many just want another subject. Since this offering may be chosen in any grade of any course, the pupils range from 10B's to 12A's, and from pupils who plan to specialize in Spanish in the university to girls who are preparing to work in beauty parlors. The pupils use this first short period to write a brief statement of what they know and think about Mexico and Mexicans, and their reasons for enrolling in the class. Most of them need little time, for their knowledge is meager and often incorrect. The second day, they write their reactions to various questions designed to help their teacher analyze their attitudes. That finished, the latter talks briefly about their reasons for studying Mexico, and asks what they think of the reasons she presents for widening their knowledge of that country. On the third day, the periods are of normal length and there is time to begin serious study.

Of the various possible approaches, this class chooses Mexican influences in their own environment. They discuss Spanish place names, beginning with the very street that their school faces. They learn the principles of Spanish pronunciation so that as they list place names they can pronounce them correctly. Some pupils have already studied Spanish, and they contribute their knowledge. Boys and girls who can do so tell anecdotes about these names. The hour ends with the class determined to make as extensive a list as possible, and to find out the meanings of all these names. As their study of place names proceeds, they present their knowledge in various ways. They make maps of California filling in all the Spanish names. Some write stories and skits using the legends and anecdotes they have found. Their maps give them a graphic picture of the extent of Spanish influence in the State. A study of the character of the name raises the question of why so many are religious. To answer this, they must learn about the early settlers.

After some study the class tabulates the Spanish-colonial landmarks in California. Everyone is encouraged to visit as many of these as he can, and to report on his experiences to the class. Two boys make a photographic record of their visits. Pictorial maps of Spanish landmarks in general, or of just the missions, are made by more talented pupils. Spanish songs of early California are learned during this time. Because of their many plans for the semester, time does not permit this class to summarize the unit by presenting an early California *fiesta* as some of the other classes have done.

Early in the semester, the class had noticed in the newspapers accounts of the Mexican sixteenth of September celebrations. They began to file clippings from current magazines and newspapers about Mexicans in the United States and in Mexico. In addition, they observed as many of the Mexicans in southern California as they could. A study of the people, of their type of festivities, and of the reasons for these holidays leads to the consideration of the historic background of the Mexicans in Los Angeles. The class decides that a trip to Mexico would be the best way fully to understand them. Naturally, they cannot really go, but they can make an imaginary trip.

They discuss preparations for traveling. First, they wish to do some reading, consequently they provide themselves with some good English travel books. They take a few notes on significant points to aid them in making their own brief guidebook. These boys and girls decide that they will enjoy their stay better, and that their understanding of other people and other ways of life will be deepened, if they can talk at least a little Spanish. They have already learned something of pronunciation and some words and expressions. They now proceed to add others. Mimeographed dialogues are practiced to facilitate fluency in the use of practical phrases. Games similar to lotto, with numbers, food vocabulary, or travel expressions, aid in vocabulary building. The students, who already know Spanish, usually devote this time to reading books in Spanish about Mexico.

Pupils must choose their route, thus map study and map making follow. This leads naturally to learning geography. Their imaginary pocketbooks and their individual desires determine to some extent the route that is finally chosen. People who have visited or traveled in Mexico are invited to talk to the class. Some of these people bring slides or moving pictures, which they have taken. The class notices in these that many people dress differently from Californians, and that there are also great variations in dress among the rural classes within the country. They wonder about the reasons for this, and they embark upon a study of Mexican costume. This study can easily be a point of departure for the study of most phases of Mexican life and background.

In their classroom filing cabinet are many pictures of Mexican dress, and in the cupboards hang several of the costumes. Their knowledge of geography and climate will explain some things. They must study a great deal more in order to understand others. Economic conditions must be studied. These in turn take the class into a consideration of Mexican history, racial components, and the psychology of the two great races who predominate in the population. The differences of a craft civilization and an industrial one, and the problems that beset the country today claim their interest.

We have been talking mostly of the materials the class is studying and have, as yet, said little of the persons who comprise this particular group. This is perhaps a serious omission, for these individuals are really our primary concern. Of the 33 members, 13 are of low intelligence, 9 are average, and 11 have high average ability. A few have studied Spanish, but with one exception all are too timid to contribute much to the class. Most of the members of the class suffer from some sort of personality maladjustment. The few whose ability is high are exceedingly self-centered, and practically everyone is lacking in social concern. Of course, there is the usual "smarty" who must have attention regardless of how wasteful of others' time he may be. Many have no interest in reading, speak abominably, and loathe the simplest writing. The school library is rarely visited, and some do not even know where the main public library is located.

This group has been scheduled to give a demonstration of their activities. Their intelligence range and lack of social-mindedness are not reassuring for anyone directing such an enterprise.

However, the teacher presents the matter to the class, telling them the visiting teachers want to see just what sort of activities they do every day. After a discussion of which of their activities will give the most characteristic picture of their work, they choose enough for an hour's program. Their determination to sing a few songs causes them to conclude that each individual must have a truly cooperative spirit or that part of the program will be a dismal failure. Each one will have to stay at least two hours after school, must familiarize himself with the words, and sing as well as he is able. Of course, they must have a leader. Ruby is the only one who really knows how to lead, so she must overcome her reluctance to stand before a group and conduct them.

Since they are in the midst of costume study, they decide to dress members of the group as Mexicans and have other pupils explain these different modes of dress. Someone must introduce the subject and explain the possibilities of costume study. That person must have ability to organize material and to speak fairly well. Vivian will be satisfactory for the former, but her voice is exceedingly low, and she is timid. However, she will never overcome her timidity unless she tries, so Vivian is selected. Pupils are asked to volunteer for speaking and wearing the costumes. Among those who manifest a desire to speak is Elvira!

This is a triumph, for only a few days previously when this class met with another group to hear a speaker on Mexico, their teacher had suggested to several that they express to the visitor their interest and appreciation. Among those pupils was timid inferiority-complex-ridden Elvira who had looked at her teacher as if she suspected her of having suddenly become weak-minded. A little urging had, however, persuaded Elvira that her teacher was in earnest, and in doing her wee bit quite creditably, she had experienced a new satisfaction. The subsequent change in her bearing was quite noticeable. Now she, who had always pleaded inability, is actually volunteering to do something! Her foreign background permeates her atrocious English, but her desire to participate must be encouraged, so Elvira's name is listed among the speakers.

Practice on songs, dances, dialogues, speeches, and modeling begins at once on the afternoon of the meeting, the only absent members are two boys whose employers cannot excuse them from their afterschool duties. This experience has helped the class as a whole in that it has welded a group of self-centered individuals into a unit with a cooperative spirit and a sense of responsibility for group activities and the common welfare. For various individuals it has offered opportunities for self-development and has enabled them to take the first step in overcoming some of their handicaps.

By this time, Christmas is approaching. Each month has witnessed celebrations in the Mexican colony. In September, the Independence Day festivities, in October, *el día de la Raza* (the day of the Race), in November, the days of the Dead. Now come preparations for the Virgin of Guadalupe and Christmas celebrations. The class is becoming ever more interested in Mexican ways of life, and they ask to have a Mexican Christmas festival of their own. They will enact the *Posadas* during their class period, and then have a Mexican lunch and *piñata* party during the noon period which immediately follows their class hour. Volunteers for the various necessary committees are numerous, and plans are soon progressing. Elvira wants to make *piñatas*, and evolves a very intriguing peon and a huge poinsettia. Her former impatience and lack of self-confidence have vanished completely as she painstakingly creates these bright figures. Moreover, she who used to insist that she could not write anything, writes invitations to guests without anyone's even suggesting that she do it. Lorraine, whose lack of tact and consideration for others had been pronounced, displays unusual sympathy for the less affluent members of the group, and zealously guards the list of contributions so that those less fortunate financially will be spared embarrassment. She persuades the class that those who are able should make a larger contribution than the suggested amount so that there will be plenty for all. Offers to bring extra goodies come from the most self-centered of the group.

The class discussed the people needed for the various parts in the *Posadas*, stressing the fact that each must serve in the capacity for which his talents best qualify him. There is work for all, and each accepts with equal grace the responsibility for his part, whether it be enacting one of the principal roles, or making the litter on which the figures of the Holy Family are to be carried, decorating it with green boughs, or supplying the doll to represent the Christ child.

They express a desire to give gifts to one another, and each draws a name. When one lad displays a lack of the true Christmas spirit in his comments about the name he would like to draw and the gift he would present, the class discusses the deeper meanings of Christmas, and changes his attitude, at least for the present.

On the day of the festivities, the boys and girls assemble in a bungalow provided with a small stage and movable armchairs so that a large free space may be cleared. One group takes the part of the hosts, the other enacts the role of the guests. With a truly reverent attitude, they arrange the *nacimiento*, and sing the beautiful songs of the *Posadas*. Then they have songs and dances such as those with which a Mexican group would entertain itself after the *Posadas*. They serve a buffet luncheon, and break the *piñatas* to the accompaniment of the appropriate songs. They distribute their gifts, and exclaim delightedly over the tiny Mexican souvenirs which their teacher has provided for each. This happy well-behaved group seems unbelievably different from the boys and girls who first met together in September. The clean-up committee is aided by almost everyone in the class, for it is their party and they want to help in every phase of it.

Immediately after vacation, this group is invited to present a program for the social living classes in a neighboring junior high school who are studying Mexico. Again they display a sense of responsibility and a cooperative spirit distinctly superior to the average group.

The semester is drawing to a close. The last book report has been made, every notebook completed. Daily someone asks if he may enroll in the class again the following semester. They manifest a desire to continue learning about Mexico. When reminded that this is just a one-semester course, several express a resolve to take the class without credit if they can ever arrange their programs to allow for a free period.

During the last week, they again take the attitude test so that a comparison may be made between their present reactions and the replies that they gave at the beginning of the term. During the last hour of the semester, they are asked to write on how they think they have grown, and are requested to offer suggestions for the improvement of class content or procedure. No signature is required, and they are urged to be critical. They know that they will receive their report cards as they hand in the papers; consequently the impossibility of their remarks influencing their grades, and the fact that they will not have this teacher again, encourage them to express themselves freely.

Their papers display some preference for one type of activity rather than another, but the general sentiment is to keep the class unchanged. Their comments on Mexico and Mexicans reveal a much more intelligent and an immeasurably kinder attitude. With one exception (a boy whom the counselor had assigned to the class; a lad whose native intelligence, and culturally as well as materially impoverished background, had resulted in a thoroughly maladjusted person) all the pupils had grown in knowledge and appreciations, in reading tastes and habits, in ability to use the library, in research techniques, in a desire to express themselves, and in skillfulness in written and spoken expression. They had learned to work and play together, and had more desirable social adjustments. Lastly, they had thoroughly enjoyed this educational experience.

A series of cards for each pupil recorded their early attitudes as revealed in their free expressions of interest and attitudes, and in the attitude test given the first week of the semester. These cards also contained memorandums of their informal comments to the teacher throughout the term, manifestations of growing interest, and a record of their reading. Illuminating changes in behavior were also noted thereon, and the final expression of attitudes as revealed by the free and formal expressions of the last week of the term were recorded. The following semester some of these people who had time for an elective course enrolled in Spanish, thus manifesting their interest. In succeeding terms, they came back to visit this class and displayed a real interest in any changes that might have occurred.

Although pencil and paper tests are not always so valid indications of attitudes as actual changes in behavior, they are very useful measures if interpreted with due regard for their weaknesses. On the Stanford Language Arts Investigation test measuring attitudes toward Mexican people the pupils enrolled in the one-semester culture class revealed far greater appreciation of Mexico and Mexicans than a regular Spanish class that had been studying the language for one semester, and almost three times as favorable an attitude as the pupils in an English class that had not been exposed either to Spanish or to the Mexican culture course. On the Stanford Language Arts Investigation test measuring attitudes toward South Americans, the regular Spanish class surpassed the culture class (which had not studied South America), but the latter far outshone the English group. The composite scores for each class were as follows:

Class	Number of pupils taking test	Score on Mexican attitudes test	Number of pupils taking test	Score on South American attitudes test
Mexican culture.....	25	349	25	51
Spanish culture......	29	312	27	77
English culture......	29	190	31	−15

On an adapted version of the *Bogardus Racial Attitudes Test* the results were even more significant. The least prejudiced attitude toward Mexican, Spanish, and other culture groups was registered by the culture class; the most prejudiced, by the English class. The composite scores for the three groups (Mexican culture class, Spanish class, and English class) were 75, 50, and 28, respectively.[1] For the Mexican and Spanish peoples, the composite indexes of attitude registered by the three classes were as follows:

	Attitude toward Mexicans	Attitude toward Spaniards
Culture class............	2	4
Spanish culture...........	−3	5
English class............	−4	−1

It is interesting to note that the culture class seemingly did more to develop a favorable attitude toward Mexicans than a regular class in Spanish in which the language was featured primarily, except for a few reading lessons dealing with Spain.

No other group has followed exactly the same pattern as this class, owing to differences in attitudes, interests, and abilities. For all groups, however, the activities have included Mexican songs (at least once a week), Spanish such as travelers would find useful, dialogues, plays, the reading of travel books in English, a study of Mexican archaeology, history, geography, music, literature, and the customs of the people. A minimum of four complete books have been read by each pupil in addition to the topic reading on various phases of the subject. The better students have read not less than six books, and the very best finished eight or twelve. Brief reports of each book have been filed with their record cards. Some have studied Mexican dancing, some have devoted time to craftwork and produced really admirable examples of Mexican-inspired handwork. One girl's interest was expressed in Mexican scenes painted on strips of cardboard. These fit the chalk strips of the room and have been enjoyed by all succeeding classes.

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[1] The higher the positive score, the lower the degree of prejudice.

Travel lectures and movies have made Mexico seem close and have afforded practice in listening attentively and in taking notes. The wealth of visual material has made Mexican costumes and crafts vivid to the pupils. Newspaper clippings and magazine articles have given them a picture of current happenings in Mexico and among Mexicans in Los Angeles. Mexican radio skits or interviews, plays, notebooks, debates, panel discussions, short stories, and diaries have satisfied the creative urge and summarized the different units.

Regardless of the procedures followed in the various classes, however, *the growth of each child in terms of his own inherent abilities*, and his individual capacity for adjustment to his environment at the beginning and end of the semester, remain the only valid criterion for our final judgment of the success of each semester's work.

In a vocational school such as ours, where a considerable part of the pupils' time is dedicated to the acquisition of mechanical skills, such a course can give those students, who shun both language and history as traditionally offered, an acquaintance with fields that offer enriching experiences. Often these young people become interested in further language study and social studies courses as well as independent reading.

People sometimes ask us why we limit ourselves to a study of Mexico, and suggest that we should include all of Hispanic America and Spain in our course. We should like to study those countries too, and when the course was started we hoped to offer eventually a second one in which the rest of Spanish America would be studied. But as yet we are too occupied in improving the original course to give much thought to another adventure.

Four years of experience cause us to question the advisability of including too many countries in one semester. After an initial term devoted to one culture, a series of Hispanic countries might perhaps be grouped in a second semester. We are convinced, however, that the first culture course should be limited to one country (studied, of course, in its relationships to the rest of the world), or at most to two countries closely related in race, language, and cultural heritage. The spreading of one's efforts over too many lands during the short space of one semester is likely to degenerate into a mere study of facts—quite a different matter from the development of attitudes. The building of truly functional understandings, which will condition the pupils' actions, presupposes thoroughly developed intellectual concepts firmly interwoven with deeply rooted emotional enthusiasms. These cannot be attained hurriedly.

Naturally, if one country is to be chosen, Mexico—first colonizer of our Southwest, the original homeland of large numbers of our population, our nearest foreign neighbor, and the land many of us hope to visit—is the logical choice. However, the last weeks of this semester, we shall journey each day during our class hour to Guatemala. A study of this country, we believe will enrich our understanding of Mexico. Guatemala, with Yucatan, harbored the finest of the preconquest races. During the conquest some Mexicans followed the conquerors southward. Guatemala still preserves some of the fine customs and exquisite handcrafts that Mexico has already lost in the change from the preconquest civilization to the present type. Thus we hope, while widening their horizon slightly, to deepen our pupils' understandings.

Every serious seeker for greater understandings and sympathies on the part of the people of all the Americas must constantly hope that from among the pupils now in our schools will come the leader who will solve the problem of a type of education and a common way of life for the Mexicans in our midst in which their own particular talents can be used for their greater happiness as well as for the common good. This great need is a challenge to every educated Mexican and to every American admirer of the Mexican's heritage and of our own cultural debt to Mexico in art, music, architecture, language, customs, and dress.

The following books and songs have been enjoyed by the pupils during the past four years:

Books

Anne Merriman Peck, *Young Mexico.*
Emma Lindsay Squier, *Gringa.*
Rosa King, *Tempest over Mexico.*
Harry A. Franck, *Trailing Cortez through Mexico.*
Louise Hasbrouck, *Mexico from Cortez to Carranza.*
Susan Smith, *Made in Mexico.*
Theodore Willard, *The City of the Sacred Well.*
Leonidas W. Ramsey, *Time Out for Adventure.*
Philip Russell, *Red Tiger.*

Heath Bowman and Stirling Dickinson, *Mexican Odyssey.*
Edward Thompson, *People of the Serpent.*
Bess Garner, *Mexico—Notes in the Margin.*
Richard Halliburton, *New Worlds to Conquer.*
Harry Franck, *Tramping through Mexico, Guatemala and Honduras.*
Vernon Quinn, *Beautiful Mexico.*
Frances Toor, *Guide to Mexico.*
Anne Axtell Morris, *Digging in Yucatan.*
Marian Storm, *Prologue to Mexico.*
Gregorio Lopez Fuente, *El Indio.*
Joseph Henry Jackson, *Mexican Interlude.*
Bertita Harding, *The Phantom Crown.*
Erna Fergusson, *Fiesta in Mexico.*
Stuart Chase, *Mexico—A Study of Two Americas.*
Ernest Gruening, *Mexican Heritage.*
Hubert Herring and Herbert Weinstock, *Renascent Mexico.*
C. M. Flandrau, *Viva Mexico.*
Mme. Calderon de la Barca, *Life in Mexico.*
Edward H. Thompson, *The Children of the Cave.*
Robert Redfield, *Tepoztlán.*
Edgcum Pinchon, *Viva Villa.*
J. Eric Thompson, *Mexico before Cortez.*
Howard Vincent O'Brien, *Notes for a Book about Mexico.*
Margaret Gilbert Mackey, *California Adventures.*
Nellie Van de Grift Sanchez, *Spanish Place Names in California.*
Henry Bamford Parkes, *A History of Mexico.*
Jose Luis Blasio, *Maximilian, Emperor of Mexico.*
G. W. Seaton, *What to See and Do in Mexico.*
Arthur Davison Ficke, *Mrs. Morton of Mexico.*
V. C. Millan, *Mexico Reborn.*
H. A. Phillips, *New Designs for Old Mexico.*
Graham Green, *Another Mexico.*
Edith Mackie and Sheldon Dick, *Mexican Journey.*
J. Frank Dobie, *Tongues of the Monte.*
Wilson Suttonhouse, *Good Morning Mexico.*
J. H. Plenn, *Mexico Marches.*
R. Gallop, *Mexican Mosaic.*
Frances Toor, *Motorist Guide to Mexico.*
Frances Toor, *Mexican Popular Arts.*
H. I. Priestley, *The Mexican Nation.*
W. H. Callcott, *The Growth of Liberalism in Mexico.*
Edgar L. Hewitt, *Ancient Life in Mexico and Central America.*
Frans Blom, *The Conquest of Yucatan.*
Bernal Diaz del Castillo, *The Conquest of Mexico.*
Eyler N. Simpson, *El Ejido—Mexico's Way Out.*
Anita Brenner, *Idols behind Altars.*
Frank Tannenbaum, *The Mexican Agrarian Revolution.*
Frank Tannenbaum, *Peace by Revolution.*
Diego Rivera and Bertram D. Wolf, *Portrait of Mexico.*

Carleton Beals, *Porfirio Diaz.*
Luis Gonzales Obregon, *The Streets of Mexico.*
G. Russel Steininger and Paul Van de Velde, *Three Dollars a Year.*
Thomas Williamson, *Sad Indian.*
Carleton Beals, *Mexican Maze.*
Herman B. Deutsch, *The Wedge.*
Nellie Van de Grift Sanchez, *Spanish Arcadia.*
Mrs. A. S. C. Forbes, *Mission Tales in the Days of the Dons*

Songs

1. *Allá en el Rancho Grande.*
2. *Tecolotito.*
3. *La Cucaracha.*
4. *Coconito.*
5. *El Capotín.*
6. *La Sandunga Tehuana.*
7. *Adelita.*
8. *El Himno Nacional.*
9. *Las Mañanitas.*
10. *Un Viejo Amor.*
11. *Las Chiapanecas.*
12. *El Jarabe Tapatío.*
13. *El Pájaro Verde.*
14. *Pajarillo Barranqueño.*
15. *Cielito Lindo.*
16. *La Golondrina.*
17. *El Mariachi.*
18. *Las Altenitas.*
19. *El Quelite.*
20. *Las Posadas* (Various songs).
21. *La Palomita.*
22. *Adiós Mi Chaparrita.*
23. *Tehuantepec.*
24. *Mi Ranchito.*
25. *Atotonilco.*
26. *Adónde Vas.*
27. *Morena Linda.*
28. *Cuatro Milpas.*
29. *El Caminante del Mayab.*
30. *Adiós Marquita Linda.*
31. *Cuatro Vidas.*

CHAPTER XIX

BUILDERS TOGETHER[1]

Initiating an Experiment in Intercultural Relations and Community Friendship

By Louise Noyes

Santa Barbara Senior High School, Santa Barbara, Calif.

California spring was in the air with its gentle suggestions of change and life. "Scope and sequence" were abroad in Santa Barbara Schools: Santa Barbara High School sophomores deserved more vital experiences than they were at present getting in their English courses. Nation was glaring at nation; world friendship was more necessary than ever if civilization was to live. "Train the youth and you have won the world"—all these thoughts and many more floated nebulously in the mind of one teacher that beautiful March day.

And then suddenly the nebulous mass began to take shape and grow. How much did students know of their own community? How many cultural groups were working to make Santa Barbara a good place in which to live? How many peoples were contributing to the making of the community? Why didn't world friendship begin at home? Could students have a part in making the community a more desirable place in which to live? And thus came into being the program called "Builders Together: an Experiment in World Friendship." Thus began the course that became the laboratory of the tenth-year work in the Stanford Language Arts Investigation in the Santa Barbara High School.

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[1] The progress of the program in "Builders Together" since this chapter was written is described by Miss Noyes in the following references:

Conducting Experiences in English: A report of the Committee of the National Council of Teachers of English; English Monograph No. 8, National Council of Teachers of English, pp. 243–248, D. Appleton-Century Company, Inc., New York, 1939.

Educating for Peace: A report of the Committee on National Relations of the National Council of Teachers of English, pp. 155–156, D. Appleton-Century Company, Inc., New York, 1940.

Pupils Are People: A report of the Committee on Individual Differences, National Council of Teachers of English, pp. 272–274, D. Appleton Century Company, Inc., New York, 1941.

Some people may question how this course differs from the course found in many other schools under the title Changing Cultures. The chief difference seems to lie in this: "Builders Together" is based upon the idea of the student's own community, namely Santa Barbara; the part played by foreign culture groups in building this community; and the part that the student himself may play in the building. It is in this emphasis that the chief difference lies. Students have gone out into the community and the community has come to them in countless ways. They have found out the many and varied things that the Scandinavian, the Mexican, the Italian, the German, the Oriental, and others have contributed to the growth of Santa Barbara. They have seen both how these groups helped them and what they themselves could now do to make Santa Barbara a better environment for these groups as well as for themselves. In other words, they have worked one and all toward a constructive and creative Americanism.

Administrative endorsement was of course necessary; but with a principal imbued with modern ideas, and a superintendent always ready to support any teacher or group of teachers in any experiment about which they could be both enthusiastic and intelligent, that backing was easily obtained. That we were more fortunate than some, is true. Many of the difficulties of initiating new programs are over when teachers feel free to develop their ideas. With this permission and support the road was clear for planning the work, for interesting enough teachers to teach the course, and for presenting it to students in such a way that at least some of the incoming class would choose to try this kind of "English" rather than the kind that was ordinarily given.

Both principal and English heads were agreed that no pressure was to be put on any student to take this work, or on any teacher to teach it. It would have been simple to say, "We are convinced that this is the right thing to do in the tenth-year English. Here are the plans. Change all English 10B classes to read 'Builders Together 10B.'" Simple enough to say, yes. But what of the results? Everyone knows that high-school students (and their parents) are notoriously conservative concerning the very things with respect to which one expects them to be most liberal. Hence the next step was to call a department meeting at which the new plan was explained and opportunity given to ask questions. As a result of this meeting, three teachers, in addition to the "only begetter," volunteered to try the plan out. One of the four volunteers decided against the work later in the summer, but this still left three people to do the first tryout work. (It is interesting to note that the oldest teacher in the department, both in years and in service, who knew that she would retire within two or three years, should be one of the first to volunteer and to do a very splendid piece of work. Her interest never flagged and she was unsparing in her efforts to find and make use of all sorts of material. Some of the very best things that we did were inspired by her suggestions.) With two able volunteers in sight, the teacher who did the first general planning went off to Stanford with a much lighter heart to work out her ideas under the guidance of the Stanford Language Arts Investigation.

We are more than ever convinced of the rightness of the volunteer idea. Every semester more teachers have been willing to take a chance on the new plan, and more students have wanted to take the course. From three sections the first semester, the numbers have grown to nine sections at the beginning of the third year.

The new course was presented to the incoming class by the head of the department, who met students and counselors at a meeting in one of the two junior high schools. There was no attempt at high-pressure salesmanship, partly because we firmly disbelieve in such a procedure on principle, and partly because we knew that we would not be supplied with either teachers or materials to run a large number of sections. The plan was outlined briefly, was contrasted with the regular 10B and 10A English, the only point stressed being that the chief requirements for taking the course were an interest in the subject and, most of all, the ability to work on one's own responsibility and under one's own steam. The result was three large classes, with enough students wanting the work to have filled another if we had had a teacher available.

Thus the first hurdle was safely passed, with no teachers doing the work unless they really wanted to do it, and with no student put in the class unless he had expressed a desire to be there. . During the three years that the course has now been given, 11 different teachers have taught sections of it, and some 600 students have chosen to take it.

The helpers who have done most to make the initiation of such a program both easy and successful comprise four groups: administrators, teachers, students, and patrons, who might also be variously labeled as parents, taxpayers, or citizens. Each group has had a large share in making the experiment a success. Each has been most understanding and sympathetic.

Perhaps the greatest assistance from the administration has been enthusiastic backing and moral support. No new plan can succeed without such help. Both superintendent and principal have stood ready at all times to explain the central idea to anyone who was asked. In addition to this, the administration helped us earmark additional funds and supplies. It enabled the teachers of these classes to stay in one room for most of the day instead of having to wander from place to place as do so many of our teachers. It helped as much as it could to make both teacher and student programs possible. It gave teachers who were willing to participate in the experiment one less class than they would normally have carried. It provided extra mimeographed materials all along the way. The principal discussed with us in great detail the question of one- or two-period classes, and helped make it possible to try out both plans until we had had enough experience to realize that the one-period plan was the wiser, at least until we could have more help from the music, art, home economics, and physical education departments. All these teachers were most cooperative, but we did not think it fair to call continually on teachers whose own teaching loads were already overheavy. In all these essentials, we had constant help from our administrative officers.

Our teacher help has come from several sources, not just from those actively engaged in teaching the course. It often came, somewhat surprisingly, from teachers entirely unconnected with the course—in the form of interest and encouragement, and in the form of suggestions, such as "Have you heard that Agnes Rothery's new book on Norway is to be out soon?" "Did you see the announcement of the lecture sponsored by the Sons of Italy for tomorrow night?" It came less unexpectedly in bibliographies offered us by the director of home economics, beautiful and fascinating lists of the foods and cookery of other nations; in lists of songs and singing games from the music and physical education teachers; in suggestions from the mathematics department of easy ways to make flags and Christmas stars and fields for games. The help given by the teachers actually teaching the course the first year came particularly from their eager and genuine enthusiasm for the motives and materials of the course and from a threefold willingness:

to give freely of time and effort, to share new materials, and to spread new ideas, either by stopping a colleague in the hall or by reporting more formally at one of the frequent conferences which we found unavoidable and highly desirable. Without this help, the launching of the new venture would have been infinitely harder and its success more problematical.

Student response to the idea and to the general plan was so sincere and genuine that it was most heartening to everyone concerned with the experiment. They had been told, as already mentioned, that the chief quality necessary for admission to the class was the ability and willingness to plan their own work and to do their own "driving."

They enjoyed the freedom possible in these classes; they liked the planning and working together, whether that planning was for a panel discussion on the share of Italian immigrants in making our United States, or for the Swedish Christmas party that high-lighted the year. They enjoyed sharing their finds with each other. They proved themselves the best missionaries in the world for the course, because when registration time came the counselors heard continually this seeming reason for choosing Builders Together; Oh yes, I want that new kind of English; Bob says it's tops!" with all the variations of "tops" that sophomores are capable of using.

Anyone who has followed the history of new ideas in education knows that the parents, the taxpayers, and the man in the street can make or break a program. Everyone who has been able to carry this group with him knows how inestimably advantageous such backing is. It is easy enough to read in the daily papers about those schools who have not been fortunate enough to have their patrons with them, for there is nothing spectacular in such happenings. It must be admitted, however, that more and more papers are realizing the value to their cities of constructive news about their schools. In this respect Santa Barbara has had complete cooperation. The papers have done much to interpret the program. Parents, both individually and in groups, have wanted to know what it was all about. There have been criticisms, of course, but parents have worked with the school people to help other parents understand the philosophy beneath the idea. An entire meeting of the high-school parent-teachers' association was devoted to a combined students and teacher presentation of the new course. The forum section of the American Association of University Women also asked students and teachers to present the plan to them. Very constructive discussion of the entire setup, particularly with respect to the places of skills in such a course, followed the presentation to the university women's group. (Incidentally, the forum is open to both women and men, and was about equally divided that night between the two.) Parents also helped give impetus to the course by supplying automobiles for the various trips that the classes took to such places as Montecito with its beautiful Italian garden, and to the new Our Lady of Mount Carmel church, a replica of a Mexican church. Mothers also added greatly to student delight and interest by gifts of Swedish cookies, crisp and melting, of Swedish rice pudding for the Christmas party, of a beautifully arranged exhibit of Mexican *objets d'art* from a mother-owned shop. These are merely illustrations. The classes were constantly afforded something interesting by some generous and interested parent. Many townspeople also gave of their time and ability to talk to classes about countries that they knew well.

Proof of student and parent approval is reflected in the following statements from representatives of each group.

"I have observed, with interest, the course Builders Together originated in the Santa Barbara High School," comments one parent.

"As sponsor of a department of high-school students in a church school, and as mother of a high-school child, I have had the opportunity to know the reaction of many young people to this course of study. Builders Together is an English course, and, during the progress of study, more than the usual knowledge of the essentials of English is assimilated. The content of the course is so skillfully presented that the student's interest and research are directed into the many fields of literature, art, music, and modes of living in various countries. The result is that the appreciation of these countries and cultures is greatly enhanced.

"This broader understanding of other racial groups has developed tolerant attitudes upon the part of the students and they are able to analyze motives and evaluate situations in a mature and discerning manner.

"I sincerely believe that if every young person of high-school age could be brought under the influence of such a course as Builders Together, the possibility of war in the next generation would be sharply reduced. A study of the outcomes of this course has been one of the gratifying experiences of my relationships with young people. The course is a fulfillment of the need for basic informational material to be taught by inspirational method."

"The name Builders Together was the first thing, I believe, that aroused interest in the course," says one girl student. "Although the fact that it was different in title may seem to be a minor detail, a student is able to progress faster if there is an interest and curiosity prior to entrance.

"Builders Together approached the study of foreign countries from the point of view of the individuals in the country studied. The whole idea behind the study was a better understanding of other countries so that we as Americans might build together for peace and good will among nations. These are among the finest things that can possibly be taught and studied.

"Classes of this sort are both helpful and interesting to students who desire something more than mere facts of English or social studies, something above and much more interesting."

"Builders Together and Modern Problems in Literature were both new subjects," one boy says "when I took them for my required English course. I think that both subjects were excellent and that I got much more out of them than I could have from ordinary English.

"Builders Together taught me about three important nationalities: the Scandinavians, the Italians, and the Mexicans. We were able to delve into the lives and customs of these people and learned geography, economics, history, and English all in one. The course was lively and interesting and suggestions to the students brought amazing results. We saw Mexican, Italian, and Scandinavian exhibits and ate their foods. I would advise every sophomore entering high school to sign up immediately for Builders Together."

"Modern Problems in Literature [the junior course that follows Builders] went into the problems that adults have to face in life and prepared us for what to expect when we graduate and are thrust upon society. We learned how to evaluate vocations and problems and be able to solve many of them. I am happy that I was able to take Builders Together and Modern Problems in Literature."

"The purpose for which the Builders Together course was organized a number of years ago has, in my opinion, been most successfully realized," says the principal of the high school. "Students who have taken the course have a better understanding and appreciation of the contribution made by various nationalities to the growth and development of our American institutions.

"The content of the course has also served admirably in motivating the study of various phases of the language arts. In this respect, the work done by the students and teachers has had the effect of vitalizing the work in the entire language arts field.

"Methods and procedure in planning and organizing the various units in the course have given new purpose and meaning to 'English' teaching. It has been a distinct contribution to our efforts in improving the curriculum."

No one could have received more constructive help, but there were difficulties. The biggest handicap under which we worked was, perhaps, the inability to transfer a student, once the year was begun, from one section to another, a situation that made things much harder for the registrar and the counselors. This situation was unavoidable during the first year, for we had been able to buy only about 94 books for the three sections—not even one to a child. Since these books had to be parceled out among three groups and four main topics, we had to allot a definite time to each class for each topic, even though each group was free to work out its own plans (within the time allotted). A second difficulty was a part of the first: material was at times very hard to get, even if we had all the money we wanted to spend. Strangely enough, it is impossible, for instance, to get up-to-date material on the social background of present-day Italy. Books on this subject were most frequently dated 1901 or thereabouts.

Student failures to adjust to the group were fortunately few. Nevertheless, there were some who could not learn to budget their own time and work sufficiently well to become competent and happy members of groups. Fortunately, it was a minor problem to fit some people into another class.

The double-period classes were dropped after the first year and a half because it seemed to everyone concerned that optimum results could not be obtained until we could have some "floating teacher" help in bringing out all the possibilities of such a course. These were the clouds, but they have disappeared.

With such a start and such a fine *esprit de corps*, it was only natural that there was little difficulty in carrying on the second year of the program: "Modern Problems in Literature." The course, might perhaps, have better been called "Modern Problems as Reflected in Literature." Students have worked individually, in committees, and through class discussion and class action on such problems as personality, family relationships, vocational problems, war and peace, class struggle, the place of religion in the home, the place of religion in the modern world, being a good citizen, and enjoying life when you are not working. They have read widely in modern books and magazines, but they have been encouraged to find help also in many of the older books. All these experiences have encouraged the juniors to think for themselves, and have helped them achieve maturity.

If Santa Barbara's experience is at all typical, then surely any school should be able to initiate and carry on a modern program suited to its own community, if only it will take advantage of all the wealth of material and assistance that lies ready for use.

CHAPTER XX

LEARNING TO KNOW THE OTHER AMERICANS

Diary of an Elective Senior Course in Pan-American Relations

By MARY LAVELLE O'BRIEN

Sacramento Senior High School, Sacramento, Calif.

Friday, September 16, 1938

I am a weary traveler. "Pan-American Relations" left port last Monday with a crew of 30 seniors who want to know what this one semester course in social studies has to offer. They are seeking various goals in their travels. Bill wants to know if he can get a job "down there" when he graduates. Jean likes Spanish American music, so she wishes to know something about the people. Joe read an article in the family magazine which says that the totalitarian states are attempting to swallow certain portions of South America. He wants to know if it is true. Dorothy needs five credits and a senior course; that is why she is in the crew. Tony is a Mexican; he plans to go to the University of Mexico next year. He is not particularly acceptable to the rest of the class, who profess great toleration in theory but have difficulty practicing it. I see trouble ahead.

Betty wants to be a dress designer and she likes the gay colors that she associates with Mexico. Eugene is studying to be a radio operator with Pan American Airways. He wants to know something about the places where he hopes to work. Dorothy's father is a mining engineer who spent many years in Colombia, and he has fired her imagination. Jim belligerently announces that a travel advertisement showing skiing in Chile in July sent him in here to prove that the travel company was wrong. John, bless his heart, believes that rapid communication and transportation have brought Latin America closer to the United States. He therefore wants to know something about it. And so they plan. And so they challenge.

This summer, during the Language Arts Investigation conference at Stanford, I became a travel agent to attempt to set up an itinerary for these seniors. Immediately several questions arose: Can we break down that barrier of intolerance which the average senior has erected along the shifting waters of the Rio Grande? Shall we be able to arouse an interest for future study and travel by correlating individual interests and hobbies, whether those interests be in music, art, literature, language, or science? Shall we be more ready to understand a Latin-American culture, different from our own; a civilization, which, while influencing our own national life, is in turn being changed by the "made in the United States" trademark? Now we are attempting to answer these questions, but in so doing shall we answer the individual needs of Bill and Jean, of Tony and Betty, and of Eugene and John?

Our first glimpse at South America brought out three questions that the class wanted to answer. What is Latin America? Who are Latin Americans? What influence, if any, does Latin America have on the United States? They were a bit dismayed when I asked them to write a short paper answering their own questions. When I assured them that their papers would not be used as evidence against them, they told "all" in a few paragraphs. The class decided that these papers should be filed and revised by them one month before the end of the semester. A hasty glance at their answers reveals that Latin America is synonomous with ignorance, dirt, dictators, revolution, and the rhumba. Will these nouns be so prominent in the revised papers due in January?

Yesterday the crew became "landlubbers." We are now driving along the Pan-American Highway, but there are many detours. The first of the five divisions of the skeleton syllabus, which is in the process of being developed, was given to the class. Division I, Along the Pan-American Highway, immediately headed for trouble —road-map trouble. I asked them how far they had traveled along the Pan-American Highway. No one answered. Finally Bob said that he had never been out of California. He was backed by nodding heads. I remarked I had traveled some 1,200 miles on that highway last month. Immediate interruptions established the fact that I had told them that I had spent last month in Portland, Oregon. I nodded, too. We were off! There was surprise, chagrin, and interest when they realized that Route 101 was a part of that great highway system which a few minutes before had been only a name to them. Rose had been in Seattle. Bob, who had never been out of California, had driven to Los Angeles in the summer. And so it went. John, fresh from Fairbanks, Alaska, says it can't work because there are few highways in the north; his family couldn't drive up the coast of British Columbia because the roads are bad or don't even exist. When it was pointed out that there are more nonexisting miles of the Pan-American Highway in North America than in South America, we suffered a severe blow to our self-esteem.

I had hoped that students of French and Spanish, as well as those interested in Indian lore, would recognize and comment on the place names along the route, but they would have none of it. This is my first flat tire! They are anxious to leave Fairbanks, travel south, and explore Patagonia—now that they know where Patagonia is. They stopped en route to consider the importance of such a road. World history students mentioned the Berlin to Bagdad Railroad and the Cape to Cairo hopes of Cecil Rhodes. But it was a United States history student who timidly suggested that if the roads in the United States had been built north and south instead of always west, perhaps there would have been no Civil War. One wag called the highway Latin America's "Main Street" and the class promptly accepted the label.

Today brought its grief. Two future engineers went to the state library after school yesterday for information on "Main Street." They found no books on the subject and the magazines are contradictory as well as fragmentary. Here was my opportunity to introduce magazines, newspapers, automobile road maps, travel pamphlets, advertisements, and other material not classified as textbooks. Here also was an opportunity to show how textbooks, novels, plays, and biographies are eventually written, how various sources become impersonal bibliography. But they were not interested. Something was certainly wrong with my technique. They wanted the written word which told "all," involving no mental hardship on their part. In the midst of this, Jim came in tardy because he visited the automobile association to get road maps of Mexico. That organization opens at a later hour than the Sacramento High school. I had a neat problem of precedence *vs.* initiative. But back to my budding classroom library. Skeptical glances came my way when those seniors realized that newspapers, almanacs, handbooks, travel pamphlets, coffee, cocoa, and cotton advertisements, novels, plays, and phonograph records shared equal honors with well-thumbed "textbooks." They are frankly dubious and so am I—for different reasons.

Monday, September 19, 1938

We had sound moving pictures this morning of that section of the Pan-American Highway between Laredo, Texas, and Mexico City—by courtesy of a local automobile company. They were most interesting, but we had to go to one of the larger assembly rooms. I believe that movies are more effective if they become a part of the class procedure used in the regular classroom setup. However, there are some interesting reactions to the modern buildings and the "American" dress of the ladies of Mexico City. Several students turned to Tony for verification. He told them the movies were typical of Mexico City.

Tuesday, September 20, 1938

Today I calmed their fears. We did the traditional thing, —took an assignment in the syllabus and began to study Unit A, What Countries Face "Main Street"? Mexico, Central America, the Caribbean area, and South America are the topics around which the class has divided itself. Each group will present for discussion the countries, the area, population, the important cities, and their location. All this will be done in relation to an area and population that are familiar to them.

Friday, September 23, 1938

I have just been told that it's none of my business—it wasn't that blunt, but that was the idea. During the class study periods I have been having individual conferences with the students to discover what each wants from the class and the particular project each would like to follow this semester. I have a copy of their school program, their extracurricular activities, a statement of their interests and hobbies, and of their plans. When I suggest that they, not I, choose their projects, I notice several reactions. They will do whatever I want, but when I don't want anything they are at a loss. Hobbies and interests don't belong in school—they are part of life, not school. Furthermore, use of the same correlating project in connection with literature, science, or music classes is cheating, and there is no connection anyway. It is likewise difficult to establish the fact that these projects are a basic part of the course and not a "frill" for an *A* grade. That there are any means of communication other than the spoken or the written word does not penetrate their experience. When Gloria said that she was interested only in dancing she thought that she had me stumped.

Jean is working on her favorite folk songs, so I called her into the conference. We are both working on Gloria to have a "song and dance" program to be presented to the class when we reach that area along the Pan-American Highway which attempts to explore the Latin Americans of 1938. At least Gloria has not refused to cooperate. She thinks Jean is crazy, and she is sure I am.

But there is another kind of opposition to correlation which is less apparent but more difficult to combat. Correlation naturally disturbs teachers in other departments, especially where a rigid curriculum is followed. However, rebuffs are to be preferred to evasive promises of help to students, which never materialize. "Of course, I'll give him credit for reading a book on Latin America" upsets my equilibrium today. I would like to compare Latin-American and Anglo-American literature of a given period by means of a study of each. I believe that the English class will profit as well as "Pan-American Relations." True, the burden of proof rests with me. Moreover, my nuisance value is on the increase. However, there are helpful signs in the heavens. The newspapers are being especially good to us these days, and the bulletin board is filled to overflowing. Brazil seems to get most of the space, but clippings telling of suspected Fascist uprisings in that area are peculiar partners for a diagram of the automobile laws of the 48 states of these United States. Yesterday the class decided to secede from the regular bulletin board. An art teacher was consulted, and today I balanced a 4 by 6 sheet of beaverboard atop my car. Tomorrow it goes to an art room accompanied by Teruo and Masao to become an outline map of South America, and thence a bulletin board.

Thursday, September 29, 1938

There is trouble ahead. It developed from a simple unit, Why Latin America Is Economically Desirable to the Rest of the World. An old platitude speaks of oil on troubled waters, but it did not act that way this morning. The newspapers are headlining oil expropriations and two belligerent groups have arisen within the class with varying degrees of heat apparent within their ranks. The student chairman called for order, which he did not get. When he called for their authorities to back their statements, he did get silence—plenty of it. We had a most practical application of arbitration, for he appointed three students from each group to find the facts, bring in their authorities, and then report to the class.

He told them to be ready on Monday! Four members of the arbitration committee have been in to see me at various times today looking for ammunition.

Monday, October 3, 1938

"Oil on troubled waters"—at last. No one was tardy or absent this morning. Even Teruo and Masao neglected the South American map in order to hear the findings on Mexican oil. The arbitration committee filed in laden with all kinds of documents, books, newspapers, and statements from "authorities"—parents, teachers, a mining engineer, and a minister. There was more light and less heat. The class acted as referee and asked many questions, some of which none could answer. Thus we still have unfinished business. On the whole, it was a satisfactory morning, and no one was ready to go when the bell rang. Several members of the class have just left, although they were supposed to be at football practice.

Wednesday, October 5, 1938

We have had comparative peace with the nitrates, gold, silver, and the baser metals. Moving pictures were shown on the wealth of the South American countries, which were very good; but the pictures of Mexico were poor. Why are educational films so inferior to the advertising films of commercial companies?

Tuesday, October 11, 1938

This unit on the economic life of Latin America is of particular interest to this group. Today, Jay, whose one interest in life is cattle ranching, gave his project on that subject in the form of a speech emphasizing cattle raising in Venezuela and Argentina. His bibliography is surprisingly full, but it seems that this has been his pet project for several years. Incidentally, when he graduates in January he is going to the State Agricultural College to continue his study. He is particularly interested in going to South America.

Wednesday, October 12, 1938

Latin-American agriculture is about to experience a storm. Rose gave a delightful picture of large estates, gracious ladies, and gallant millionaires traveling to Paris. John remarked that it sounded like the days preceding the French Revolution. Rose had her bibliography to substantiate her facts. John showed her a recent copy of a reputable magazine that told of absentee landlordism in Chile—a semifeudalistic regime in the twentieth century. The majority liked Rose's romantic story. Tom had a happy thought—why didn't the dissatisfied poor go west, or at least to a frontier, as his great grandfather had done in coming to California? Tony asked for the floor. He said that there was no frontier in Latin America—the Andes took care of that in South America. Furthermore, Spain had granted large estates, which divided the people into owners and workers with no middle class between. He particularly stressed the absence of a middle class in Latin America. He compared the great middle class of the United States with the comparatively few members of Mexico and the lands south. Questions of comparative buying powers immediately presented themselves. I think we had a truer appreciation of our own democratic system when he finished. Incidentally, Tony is now an "authority"; he has won the respect and friendship of the class. That's one less problem.

Friday, October 14, 1938

We are still on the economic aspects of Latin America. According to my hypothetical time schedule worked out at Stanford, we should now be studying the Aztecs, Mayas, and Incas, but we won't see them for several days. Incidentally, class discussion fits particularly well into this unit.

Transportation is of particular interest to this group. Tom, Arthur, and Eugene have combined their projects around this subject. They have made a composite map of Latin America showing the railroad routes, steamship lanes, and air lines that serve the area. The discussion of air transportation was particularly interesting to the class—especially the air lines developed by German capital.

Tuesday, October 18, 1938

These are days of intense study on the part of the class. These are also rare days for individual conferences to discuss books, magazines, and individual problems. There is a growing tendency toward unconscious correlation. John is hounding the school librarian and his science teacher for material on scientific advancement in the study of tropical diseases. Bill is a farmer. He is worrying his plant science teacher for material on Brazilian cotton. He has worked for his uncle who is growing cotton in the Fresno area. He is most concerned about this Brazilian threat. And so it goes. These individual conferences are most revealing and most challenging.

Thursday, October 20, 1938

Our bulletin board has arrived. Masao and Teruo brought South America into class this morning. They have been working for weeks in the art room during the Pan-American relations period. It has a subtle oriental touch in its colorings. Everybody has clippings for it, so the thumbtacks go to work. But there are barren spots on the map—Ecuador, Bolivia, Colombia, and Paraguay have nary a clipping. This is bringing questions that I hope to have the class answer. I believe that this map will become a helpful teaching device. Mexico, Central America, and the Caribbean clippings must be content with the area devoted to the Atlantic and the Pacific. I can see that a map of those areas will follow.

Monday, October 24, 1938

At last, we have left Unit C—economic Latin America. A two weeks' schedule has become a four-week actuality. It was a most satisfactory unit. Today we go into the study of the present peoples who live along the Pan-American Highway. This is the unit which I hope will develop a greater appreciation of the cultural aspects of the course.

Friday, October 28, 1938

All tires are flat! My hopes are low. There is little interest in these people. To them, the mestizo is negligible, the creole should rule, and the Indians live to be exploited. However, there is some interest in the new immigration into South America.

Tuesday, November 1, 1938

Travel is still hazardous. We make some progress. Betty Ann and Margaret are interested in home conditions. So they pooled their interests to give us an hour inside the homes in various countries. Ann's discussion of home life as it is built around the position of women in Latin America was particularly interesting. Betty gave a fine picture of the clothing typical of various geographic and class differences. She drew a series of plates showing the costumes characteristic of each group. This was a particularly fine piece of work done in conjunction with her class in costume design. Poor Margaret was severely criticized by the class because she too did not bring in samples of her topic—Latin-American food.

Wednesday, November 2, 1938

Jean and Gloria presented us with a delightful program of Mexican folk songs and dances and explained their significance. Jean sang a number of folk songs which were sent to her from Mexico by a Mexican schoolgirl with whom she has been corresponding. Everyone enjoyed the program and asked for more except the class on the floor below us. However, their project was a pleasing "dessert" and not at all necessary to the class. This whole unit, both in presentation and content, needs immediate attention.

Monday, November 7, 1938

Today came the first written test—a 100-question objective test on Division I, Along the Pan-American Highway. The reactions are numerous, and so are the answers to the same questions. John tells me that it was the hardest test he has taken in high school and more or less compliments me. Bill said the same thing, but the implications are not complimentary.

Tuesday, November 8, 1938

The coming Pan-American Conference at Lima, Peru, is the cause of a shift of emphasis in Pan-American relations. The last unit of Division I, Who Are These Latin Americans of 1938, should pave the way for a natural transition to Division II, Pre-Mayflower Latin Americans. However, this study of the early cultures must be streamlined if we are to be ready for Lima. Already Peru has moved beyond its geographic confines of the bulletin board with clippings of plans, propaganda, and prealliances of the coming Lima Conference. Therefore, the class has decided to set itself to study these native civilizations, and has divided itself into three large committees to report upon Maya, Aztec, and Inca cultures. I dislike this streamlining, but "time marches on." The same procedure will be followed in Division III, Gold, Gospel, and Glory, which is the study of Spanish exploration and colonization.

Maisie, her public-speaking instructor, and I have just completed a conference on the topic for her final speech in public speaking and her project in this class. She is to review the Pan-American Conference: to show the idea as it developed from Bolivar, the aloofness of the United States, changing United States policies, and Latin-American reactions to them. Hers is a difficult task, but she is anxious to do it as the project is considered vital in both classes. She will present her material on December the seventh, the day before the opening of the Lima Conference.

Friday, November 11, 1938

Eugene brought in an interesting letter this morning, which he had received from another short-wave addict in Guatemala. Aside from a number of radio signs and symbols the letter gave an interesting picture of school life in Guatemala City. The class gave Eugene a number of questions to ask his radio correspondent with complete instructions to write immediately.

Tuesday, November 15, 1938

This morning proved most interesting. The principal of the school is a student of Aztec culture and had just returned from a visit to Mexico. He talked to the class showing them pictures. He had several small heads and figures taken from the Temple of the Sun. The class was fascinated. Really to see and handle objects of another age and of a different culture were entirely new experiences. Question followed question and the period was entirely too short. Most of the questions dealt with the economic life of the Aztecs and their conquered empire.

Friday, November 18, 1938

I am most apologetic to the Incas. We barely gave them a chance to present their story. As with the Aztecs and the Mayas the class is all emphasis on the economic setup of the Incas. I have never had a class so interested in the economic life and so completely oblivious to the social ramifications.

Thursday, December 1, 1938

"Gold, Gospel, and Glory" received short shrift this week. Once again I have done something that I have sworn never to do in a classroom—I lectured. This is one teaching device that is particularly objectionable to me, but for three days I have been the Spanish padre, the Castillian conquistador, the viceroy, and the victim, the explorer, and the exploited.

Friday, December 2, 1938

"Bolivar or San Martín—Who is Right?" Division IV is off to an auspicious start. Three days of listening to the teacher has sharpened the desire of these seniors to do their own work. This particular division, with its story of the struggle for independence from Spain, and the subsequent battle to maintain national integrity, is being emphasized as a preliminary to the Lima Conference. The class is particularly interested in the idea of a republican government as advocated by Bolivar and the limited monarchy supported by San Martín.

Today's discussion was a cheering one. The Andes, the jungle, the equator as studies in our trip "Along the Pan-American Highway" were brought forth by a dozen students as causes of political disunity. The destruction of the great native cultures was listed as another contributing factor in present-day dictatorships. Even the personally conducted tour of the teacher had revealed that the Spanish policy of "divide and rule" was a cause of present-day instability, because there had been little practice in self-government. The "man on horseback" came in for particular condemnation, but the discussion soon brought out that he is not confined to the nineteenth century nor to the Western Hemisphere. Two needs are apparent to the class; the establishment of a middle class and education for the masses. Incidentally there is more tolerance toward the mestizo. Bill said that now he knows what Diego Rivera is trying to do in Mexico!

Wednesday, December 7, 1938

"One Hundred Years of the Monroe Doctrine from the Latin-American Viewpoint" caused much chagrin in the class today. Maisie presented this picture as a preliminary to her talk on the Pan-American movement. She was able to answer most of the objections of the class as they asked questions and protested her statements. Maisie does not read Spanish, but Tony collaborated with her in translating books and magazines that strengthened her arguments. Her talk culminated the class discussion of Latin-American independence and paved the way for the opening of the Lima Conference to-morrow.

Thursday, December 8, 1938

Maisie just gave her talk on the Pan-American Conference and had teacher and students completely enthralled. It was a logical, accurate, and interesting speech, which does much credit to her public-speaking instructor. The bibliography accompanying her outline is most amazing in its scope.

Eugene and his radio are very busy—on his project. Regular and short-wave broadcasts are being scanned for news of the conference which is here at last. Most of the class assembled after school to hear President Benevides welcome the delegates. Tony was conscripted to act as interpreter, and many of the students registered disgust when a radio commentator gave the English version. However, they turned to Tony to know if this well-known commentator and student of Latin-American relations gave a true translation. When he gave an affirmative nod, they were satisfied.

Friday, December 16, 1938

Maisie is back in class today. She has been "loaned" to three social studies classes, one English, and two Spanish classes to tell of the Pan-American movement. Students in these classes had either heard the speech or had heard of it and suggested its use in their respective groups.

The bulletin board is filled to overflowing, radio commentators are glibly quoted, and parents are joining in the demand for material so that they may enter into the conversation carried on by their "Pan-American" children. This morning Eugene telephoned at six o'clock to be sure that I would hear a special short-wave broadcast from Lima. His mother followed through with an apology at eight o'clock. The conference has been the high light of the course. What will serve as the major motivating factor in the spring semester? We leave the conference for Christmas vacation. I wonder if the interest in Lima can sustain itself in competition with Santa Claus?

Monday, January 2, 1939

It's a Happy New Year. Post-mortems of Lima are everywhere. It would appear that newspapers from far and wide have been sacrificed to fill the bulletin board. Peru is covered, so an "annex" has been established in the blue Pacific of the bulletin board. Much stress is being given to Italian and German comments on the conference. Many questions center around the attitude of Argentina. Cordell Hull has become a personality to them.

Monday, January 9, 1939

Giggles, laughs, frowns, and wisecracks abound in Pan-American relations this morning. The paper, written on Sept. 18, in answer to class questions on Latin America and carefully filed away, came out of moth balls today. The group took a very superior attitude to its maiden voyage in Pan-American relations. The revision was done in class and a cursory glance reveals considerable progress. The question that received most emphasis in the revision is "Who are the Latin Americans?" They clearly state that there are no Latin Americans, but Mexicans, Costa Ricans, Cubans, Brazilians, Chileans, and Peruvians. They show considerable care in their writing to distinguish between classes in each country. The Lima Conference influenced their answer to the question "What influence, if any, have Latin Americans upon the United States?" The fact that they revised their own papers meant much to them. Self-evaluation by the student is a satisfactory device in teaching.

Tuesday, January 10, 1939

This morning we read aloud the revisions of yesterday. This was an entirely voluntary procedure. Their criticism of each other was severe but unusually fair. Authorities were called for and much of the period was spent in seeking the proof of the printed page.

Thursday, January 19, 1939

Division V, Columbus Was Right—the World Is Small, is a recapitulation. As a syllabus it has not yet taken form. And in the back of my mind there is a thought that perhaps it may never take that form. This semester, due to the unusual interest in the Lima Conference, much of the material that would naturally come under this division has already been covered. However, in the past two weeks we have attempted to look upon the Latin America of today—an area influenced by rapid communication and transportation, modern science, and propaganda, and suffering from economic ills and social adolescence. The high light of the division was a panel discussion. This economically minded class wished to discuss two points: What may be done to raise the standard of living and the purchasing power of the masses? What part will the United States play in this endeavor—"good neighbor" or "dollar diplomat"? The chairman had his difficulties, interruptions were frequent and irrelevancies crept in, but it was an honest, cooperative effort to stick to the topic and find an answer to the stated problems.

Friday, January 27, 1939

The tour is over; we are back at our home port. The combined water, motor, and air trip is completed. The tour conductor looks back. She must admit that she did not follow the elaborately worded itinerary planned in the cool and gracious gardens of Lagunita on the Stanford campus. By sea, our craft was not entirely seaworthy; on land, there were detours and landslides; in the air, engine trouble and forced landings. However, there were interesting ports and calm seas; the heights climbed by motor were worth the effort; the panoramic views from the cockpit were inspiring. I am a weary traveler, but a wiser one.

PART V

Our Creative Role as Teachers of the Language Arts

CHAPTER XXI

A RECONSTRUCTED LANGUAGE-ARTS CURRICULUM IN ACTION

Since the preceding chapters present only limited aspects of the total program of the Stanford Language Arts Investigation, an imaginary two-day visit to a hypothetical school in which the different programs sponsored by the investigation can be seen in operation may be helpful in securing an overview of the scope and sequence of the various types of courses and activities that are presented in this volume and in *English for Social Living*. The first day's visit describes the work of pupils and teachers of English in a unified language arts curriculum. The various aspects of the work described in this connection are treated at length in *English for Social Living*.[1] The second day's visit describes the work and viewpoint of foreign-language teachers in the same school.

I. English

We arrive at the Osceola High School just before the beginning of the morning session and are greeted by the director of the language-arts curriculum, who provides us with a schedule of classes for the day. To our surprise, the term English I, II, III, or IV does not occur on the program. Instead, we find such offerings as Radio Broadcasting, Play Reading, Photoplay Appreciation, Social Language, Journalism, Free Writing, World Literature, Builders Together, and Dramatics, together with special hours listed under the captions Writing Laboratory, Reading Laboratory, and Speech Laboratory.

"When can we see a freshman English class?" we ask our hostess.

"The only group in which you will find all freshmen is our orientation class in language arts. The program of this course comprises functional activity units, complete and worth while in themselves, in each of the major fields of the language-arts curriculum: radio, dramatics, world literature, creative writing, photoplay appreciation, and foreign languages and cultures, together with an individualized program of diagnostic measurement and remedial instruction in reading, writing, and speaking. One of the aims of the courses is to give the incoming pupils a perspective of the broad field of the language arts in education, together with an appreciation of the significant role that language plays in daily life as revealed in law, education, advertising, national affairs, and the like. The mere reading and discussion of catalogue offerings, of course, rarely occupy more than a period or two. But I should much prefer to have you see the work for yourselves."

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[1] Roberts, H. D., W. V. Kaulfers, and G. N. Kefauver, *English for Social Living*, McGraw-Hill Book Company, Inc., in press.

We are escorted into a near-by classroom, which with its small library tables, glass exhibit cases, bookshelf, window drapes, bulletin boards, and colorful maps and posters looks more like a clubroom than a schoolroom. There are no fixed desks and all the blackboards, except one small section, have been replaced with exhibits of pictures and pupil work. On one wall we see a display of colored cartoons by Paul Bretanier under the caption "How It Began," collected from the Sunday supplement of one of the daily papers. These depict graphically the interesting origins of such words as *chauffeur* and *thug*, and of such idiomatic expressions as *to give quarter*. They have been collected by a boy who has volunteered to interpret them to the class. On one of the library tables is a loose-leaf binder in which the previously exhibited pictures have been neatly mounted and arranged in alphabetical order.

Another section of the bulletin board is reserved for clippings of news items and feature stories contributed by the class to the school paper. Beside this is a section devoted to interesting letters received from students in other parts of the country, and from boys and girls abroad with whom the members of the class are corresponding. Next comes an exhibit of book covers with brief annotations made on cards by pupils who have found the books worthy of recommendation to their classmates. Two of the annotations contain errors in spelling which have apparently been corrected by a student—by a member (as we learn later) of the class editorial committee.

A little farther on we come to a section of the bulletin board reserved for announcements of moving pictures, operas, concerts, lectures, and radio programs recommended by the respective committees in charge of these features. Finally we come to the caption "Language in Daily Life." Here are clippings from newspapers and magazines reporting interesting cases in law that hinge almost entirely upon the meanings of words. Here too is a clipping of the "Picturesque Speech" section of the *Reader's Digest,* and a collection of ridiculous language "boners" occurring in pupil themes, in news dispatches, and in advertisements. One of the clippings even deals with a prominent authority's comments on the educational waste involved in continuing to teach pupils an inefficient system of handwriting and spelling.

We are just looking at a page from the Sunday supplement showing pictures of the latest scientific devices for the teaching of reading by electricity when the class bell rings. To our delight the teacher suggests that the pupils themselves describe the activities of the group thus far.

From one lad, whose voice is in the uncertain adolescent stage, we learn that the reading program has two major aspects. Students and teachers, working together, studied the abilities and general characteristics of each individual in the class. This was done in several ways: by examining each health record for evidence on sight, hearing, and general health; by checking the previous scholastic record; by getting as much relevant information as possible from each student on his reading history from babyhood up to the present time; and by administering a silent reading test. We are surprized to see the large quantity of information that has been gathered and how much everyone knows about his own ability and needs.

We are told that the reading plan for each individual and for the class groups is based upon careful study of the abilities and needs of each student, and not as in former times, upon a lock-step tradition or the random judgment of the teacher. Each student knows exactly what reading abilities and attitudes he is trying to develop. One boy is a painstaking word-by-word reader. He can remember almost all the details of his reading, but he often misses the central thought; and never finishes until long after everyone else is done. Now he is at work learning to vary his tempo with his purpose.

Probably the most interesting information regarding the reading counselor's work with the class is volunteered by a freshman girl. She recalls the case histories of some of the boys and girls with whom the examiner had worked in the school last semester. She mentions the case of the sixteen-year-old lad who had never read a book in his life, because of his inability to read over 140 words a minute, and relates how, through a month's thorough individualized training, he had developed such a skill and interest in reading that he devoured 15 books during his summer vacation. She recalls that the specialist had mentioned such interesting facts as the following:

1. That our schools today require 15 times as much reading by students as in 1900, and that ability to read rapidly, discerningly, and comprehendingly is therefore one of the most important factors conditioning success in nearly all phases of schoolwork.
2. That almost without exception pupils who have improved their ability to read have improved their scholarship records by at least one grade point.
3. That many pupils who were in former days considered dull or stupid were perfectly normal youngsters who simply had not been properly trained to read and therefore could not study or learn effectively.
4. That the fastest readers generally understand and remember what they read better than the slow readers.
5. That within a period of six to eight weeks of training in the laboratory last semester, all the pupils who had worked with the reading counselor had improved their reading skill from 20 to 100 per cent, and had therefore been able to do most of their class assignments in four-fifths to one-half the usual time, with an appreciable improvement in their scholarship averages.

The young lady cites specifically the impressive case of the lad who had increased his reading speed, without loss in comprehension, to 850 words per minute, and pointed out the tremendous advantage which he had in school and in life over the boy of the same age and grade who could not read even 200 words per minute with more than 75 per cent comprehension.

In view of these reports we are not surprised when the teacher tells us that nearly every pupil in the group is anxious to do work in the reading laboratory. "We are taking first," she says, "all pupils who show difficulty in reading as measured by objective tests, as well as those who seem to have trouble with their studies. The number of pupil requests for photographic measurement and diagnosis of reading ability has been overwhelming. We do not, of course, confine our attention to any one grade level. There is no reason to suppose that skill adequate for work in the freshman year will be adequate for work in the upper division; for we certainly know that skill in reading does not always increase automatically just because the pupils grow older or because the class assignments become longer. The reading program is therefore integrally woven into the work at all levels. One of our staff has been released from the greater part of his classroom teaching to carry on this work. We feel that this is one of the most valuable services that we can render to the educational program of the school.

"Moreover, the study of the reading problem in our professional meetings has had a very beneficial influence upon the attitude of teachers. For one thing, it has lessened the tendency to blame all shortcomings of youngsters on the elementary school. Most of our teachers now understand that it is not always possible to develop in young children the reading skills required for work in high school. Nature governs the mental growth of children just as she conditions their physical development. To expect a sixth-grader to develop the reading skills necessary for work in high school or college is often as ridiculous as it would be to expect every six-year-old who is beginning to study the piano to acquire proficiency in spanning octaves. Our reading program, therefore, is not a temporary remedial service, for we know that skill in reading is a concomitant function of maturity, and that guidance in this ability will have to be given continuously as needed throughout all educational levels—even in the university."

Our attention now shifts to another feature of the program. Jack has consented to describe the speech phase of the work. "All of us have made records," he says, "and listened to ourselves talk. Today Jim is to broadcast to the class from the speech laboratory, and we are going to score him on his ability to hold our interest and attention, and on his voice and delivery. Each of us has a copy of this rating blank for radio speakers, which we drew up with the help of the speech counselor."

The sound of chimes from the loud speaker attracts our attention and in a moment the class announcer introduces the broadcast. "Station ML now presents the tenth of a series of current-literature broadcasts under the auspices of the language arts class. James D——— will read passages from his favorite article in the November issue of the *Reader's Digest:* 'The Last Trip of the Hindenburg,' by Leonhard Adelt. We are sure that many of you will want to read the original article for yourselves after hearing Jim read excerpts from it."

We listen to the broadcast, and are surprised when the class are not agreed on giving Jim an *A*-1 rating. His subject was interesting, and his voice good. Most of the class, too, think that his speech was sufficiently clear and distinct; but there are several who believe that his presentation lacked variety in pitch and tempo, and thus sounded a little too mechanical and lifeless. The ratings are quickly tabulated by the judges and discussed with Jimmie privately on his return.

It happens that the class hour today has been designated a laboratory period for the completion of individual and group activities. There is considerable bustle and moving about as some of the pupils go to the library table for magazines, to the bookshelf for references, or to the laboratory table for ink. Two of the boys stop in front of the bulletin board to glance over new items. Suddenly one of them discovers a clipping of interest in the poetry corner, and calls his companion's attention to it. The item happens to be a copy of Arthur Guiterman's poem *Little Lost Pup*, contributed to the class anthology of favorite poems by a boy interested in dogs. Within five minutes the beehive gradually quiets down, and now all are absorbed in their work. Some are writing letters to their foreign correspondents; some are preparing news articles for the school paper; others are reading in books or magazines or filling out reading cards. At a small table in one corner of the room sit a group of five pupils reviewing a set of papers that the class have recently turned in. They are trying to select representative papers for exhibition on the bulletin board. These pupils constitute the class editorial committee. Their function is to evaluate papers for content, and to proofread them for mechanical deficiencies in spelling, punctuation, diction, and format.

"How do you manage to keep so many different things going at the same time?" one of the visitors asks perplexed.

"The only way in which we have been able to carry on a differentiated program at all," replies the teacher, "is by following the laboratory plan. The pupils do the greater part of their work in the classroom under our immediate guidance. In fact, the proportionate frequency of workshop periods to what you might call 'recitation' periods probably averages in the neighborhood of 3 to 1. We have class discussions as a rule only when we hold planning sessions, or when the various members of the class have completed units of work of significance to the group as a whole. As you see, we generally have enough good magazines and books available in the classroom to occupy those pupils who are waiting to confer with the instructor; for free leisure reading is, from our point of view, as vital a concern of the language arts program as any other.

"Perhaps you can explain to our visitors what we keep in those filing cases," the teacher remarks to one of the smaller boys in the room.

"In these Manila folders," begins the lad, pointing to a 9 by 12 inch folder that bears his name, "we keep all the things that we write. When we finish some of our classwork early, we get our folders and correct any mistakes that have been checked by the teacher or the proofreading committee. On this difficulty sheet we keep a list of all the words that have bothered us in meaning or in spelling, as well as reminders of how to punctuate and capitalize, and to avoid mistakes in language. When we can't figure out what's wrong with our papers, we ask the teacher, or a member of the editorial committee, or we look up in our handbook the section that explains what the correct form should be.

"This little 3 by 5-inch filing case," he continues, "is for the reading cards that the class turn in. As soon as we have finished filling out a card, we file it under our name. Usually we add a few words of recommendation on the reverse side. In the back part of the file we keep interesting language 'boners,' and examples of 'picturesque speech' like those in the *Reader's Digest.* If enough good examples have been turned in, perhaps by the end of the semester, we expect to contribute them to the school paper or literary magazine."

We should like to hear more; but the bell rings, and the young man must hurry to his next class. While waiting to thank the teacher, we glance through the file of pupil work. In one folder is a paper entitled "Why Not Streamline English?"

"That paper," volunteers the teacher, "was written in connection with a unit on the origin and development of language—especially of the alphabet and systems of chirography. Here is the guide sheet with objective completion, matching, and multiple-choice exercises that we used in reading on the unit. We have no uniform text. Instead we have from one to three copies of several different books all relating to the same field. These we keep on the bookshelf when they are not in use, but any pupil may take home a copy by filling out the book card and handing it to the class librarian at the door before leaving the room.

"Here is another paper written in connection with the same unit by a junior who is taking the course as an elective. You will see how we have tried to vitalize the story of language by stressing the important role that it plays in the pupil's immediate life in school.

"The title of this paper is 'Our Unnaturalized Alien Language.' It is apparently intended to be a feature article, or short editorial for one of the school publications.

"I wish you had been here when we were dealing with the unit on language in law," continues our hostess. "The pupils were very much interested in reading simplified descriptions of cases in which the issue centered almost entirely on the meaning of language—generally on the meanings of common everyday words. Some of the pupils took issue with the interpretations as given in the court decisions and tried to prove their contentions by referring to definitions in the dictionary. One of our liveliest class discussions was on the questions whether or not justice had actually been done in the case, or whether the contestants had merely taken advantage of loopholes in the language of the law, or in the wording of the charges as brought before the court. In this connection they read and discussed such current articles as Read—Before You Crash, Law and the Little Man, and Public Easy Mark No. 1, and collected newspaper clippings of cases hinging on the meanings of words. Some of the pupils—especially those who thought that they would like to become judges or lawyers—tried their hand at writing decisions of their own.

"We found this unit of value in interesting pupils in the phenomena of language, and in the subtle role that speech plays in daily life. From the teaching standpoint it furnished all the opportunities needed for the teaching of the skills in a socially motivated setting. We have in preparation similar units on the role of language in advertising, persuasive writing, humor, and international affairs."

"What grammar text do you use in this class, or don't you teach grammar?" we ask the teacher.

"If by grammar you mean correct English usage, of course we teach it. But if by grammar you mean parsing, diagraming, sentence analysis, or classifying words into grammatical categories, etc., then we do not. We use no grammar text at all. Instead, we have a reference handbook containing examples of correct usage to which we refer any pupil who has difficulties. This handbook is a guide to which he can refer throughout his work in high school. Unless all the class are simultaneously guilty of making the same errors, we do not take the time of the class as a whole for work in the handbook except to acquaint them with its use. All the practice in English that the pupil receives comes in immediate connection with what he is endeavoring to write or say in order to interest, inform, or influence some real person or audience, not always just the teacher. That is why we have abandoned the usual type of proofreading exercises. We find that pupils learn best when they practice the conventions of language in connection with their own writing and speech. So far, we have found it possible to teach paragraphing, punctuation, and sentence structure with only the most incidental reference to the lingo of formal grammar. We believe that we are on the right track, for not a single scientific study is available in the entire field of language teaching to prove that children who know the formal terminology and rules of grammar speak or write English either more fluently or more correctly than those who do not."

"But what would you do if the university entrance examinations required a technical knowledge of formal grammar?" a skeptical visitor inquires.

"Fortunately, that is no longer the case with most of our so-called 'English A' examinations," replies our hostess, "but if the requirements of ten years ago were still in effect, we should probably give a pretest to all seniors and encourage those who need this type of training to form a special seminar before graduation. In other words, we should make appropriate provision for the needs of the 25 per cent who continue in the university, but we should not let artificial hurdles defeat our efforts to provide the richest possible program in English for *all* boys and girls in our school."

"And do you find that motivated audience situations are sufficiently numerous to provide adequate practice for mastering the linguistic skills?"

"As a matter of fact, there are more opportunities than we have so far been able to capitalize in the program. These include local and foreign correspondence, news writing for the school paper, the preparation of radio scripts for presentation in class, in the school assembly, or before small audiences in the little theater, tryouts for membership on the speakers' bureau, the preparation of stories, poems, and essays for the literary magazine, to mention but a few of the many.

"Moreover, skill in the mechanics of language is not the sole concern of the English classes. We have been fortunate in making it the responsibility of the entire school. All our teachers are, in a very real sense, teachers of English—at least to the extent that they cooperate in seeing to it that good English functions in all the work of the pupils. Without this cooperation our efforts during the brief hour in which we have the pupils each day would be undone by the four to five hours that they spend in other classes. In such circumstances, the pupils would soon come to think of correct usage as something to be considered only in the English class, rather than as something to be observed in all their speech.

"In this school we can count on nearly 100 per cent cooperation. This little stylebook, which is in the possession of every pupil and teacher in the school, represents the best critical thinking of faculty representatives from all fields of the curriculum, as well as of representatives from the student body. It was developed as a cooperative school project, and was adopted by the entire staff. We feel that it is the element of democratic participation of all groups in the formulation and discussion of the stylebook which is responsible for the generous cooperation we now receive. If the stylebook had been forced upon the school by decree of the English department, it would undoubtedly have aroused antagonism among many teachers and would probably never have found its way into daily classroom use. Now the school faculty are fairly well agreed concerning the degree of vigilance that they should exercise in their respective classes over such matters as spelling, punctuation, paragraphing, and language usage.

"The formulation of the stylebook, and its discussion on the part of the entire staff, served to educate many of the teachers, including members of our own language-arts group, concerning the danger of enforcing uniform standards of correctness at all age levels. There is an unwritten understanding among all our teachers that, while the stylebook is intended to serve as a guide to good usage, all freshmen will not be able to follow its precepts with the same degree of conformity or excellence as juniors or seniors. We have made the mistake throughout education of setting up adult standards of perfection even for elementary-school pupils, and the result has not been perfection but *frustration*. In fact, there is abundant evidence to show that the too early imposition of unattainable adult standards has induced psychological complexes in pupils, which subsequently blocked all their efforts to write. We have inherited several such clinic cases in our classes—boys and girls who not only hate to write but who simply cannot write because of psychological blocks.

"In using the stylebook, therefore, we do not check all the errors or departures from good usage on freshman papers that might be detected by an expert proofreader. We take each pupil individually, and concentrate at the start on only a few of his most important difficulties. Then as these are overcome, we gradually turn his attention to the elimination of other errors. At the same time, however, we try to avoid giving any pupil the impression that our only concern in English is with mechanics. The emphasis is always on language as man's most indispensable medium of thought and communication. Thus no paper, however perfect in mechanical detail, is considered worthy of serious consideration unless it first of all possesses content, *i.e.*, unless it says something of interest or significance to the writer and his audience."

"In what semester do you teach *Silas Marner?*" asks one of the visitors.

Our hostess is a little overcome by this question, probably for fear of shocking her guests. But she continues frankly, "We do not teach it at all. In fact, we no longer teach any particular classic at any particular time, though we do all we can to enable pupils to enjoy good literature and to develop a taste for it during their progress through school. To be specific, we do not find that all freshmen enjoy reading Shakespeare, or that they profit much therefrom. Indeed, it is doubtful if Shakespeare ever expected his plays to be read. He intended them to be performed—to be relived on the stage. In fact, his plays were never read by any considerable number of people until centuries after his death.

"Now, few of our freshmen, if any, 'read' Shakespeare, but all of our first-year students have had the opportunity of seeing the screen versions of several of his works, and they have listened to radio adaptations of them in the classroom. There is not the slightest doubt in our minds that this approach has stimulated a greater interest in Shakespeare than the labored reading of one of his plays over a period of weeks ever accomplished in the past. We are confident of this because, in our classes in radio broadcasting, scenes from Shakespeare have often been chosen by the pupils for adaptation to radio performances. Again, in our classes in world literature, Shakespeare is prominently represented in the readings of the pupils; but even here, the classes do not read any single play in the traditional lock-step fashion. Instead, each pupil has his choice of a variety of his works. The important thing, as we see it, is an acquaintance with *Shakespeare,* not a scientific X-ray analysis of some particular one of his works. The X-ray technique in literature is not for amateurs. We are perfectly willing in our school to leave a few things for specialists in the university.

"As a matter of fact," continues our hostess, suddenly recalling another example, *A Midsummer Night's Dream* and *Romeo and Juliet* figured prominently last year in our course in photoplay appreciation. I believe that I am justified in saying that we teach more literature now than ever before, and more successfully to more students. A large part of our success has unquestionably been attributable to our capitalization of interest in the radio and screen drama. When our city librarian recently remarked that the demand for a book is increased on the average by 20 per cent after a brief showing of the film version at a local moving-picture house, we realized that we could not afford to neglect this powerful aid in the development of reading interests and literary appreciation.

"What I have said concerning the teaching of Shakespeare more or less typifies our approach to literature. For example, we do not believe that Thackeray wrote *Vanity Fair* for children, consequently this novel is not forced upon any student, though we do not hesitate to recommend it to those who are competent to appreciate works of this type. Our guiding principle is always the audience situation. We know in advance that our efforts will prove futile if we present a literary masterpiece to an audience for which it was never written, or present it in a way entirely foreign to the writer's intention."

"Then if we understand you correctly," someone inquires, "you do not have a uniform reading text for all students."

"I would hardly say that," replies our hostess. "For example, in the orientation class, we have just adopted this excellent anthology of readings. As you see from the table of contents, the collection contains up-to-date reading matter on subjects that are vitally interesting and challenging to adolescent boys and girls. In fact, three of the class voluntarily read the text from cover to cover the very first day that it was passed out. But this anthology serves only as an appetizer to whet the taste for reading. At the end of the various sections are these annotated bibliographies of carefully selected books for leisure reading on the part of pupils who wish to follow up subjects that they have found stimulating in the anthology.

"You will note that there are objective, self-administering comprehension tests at the end of each selection by means of which the pupil can gauge his efficiency in reading. Our preliminary discussion of reading in life, and the demonstration of the ophthalmograph and metronoscope, served to motivate interest in self-improvement in reading even on the part of pupils who did not show deficiencies on our survey tests.

"In answer to your question, then, I would say that our policy is to place the major emphasis on individual reading for a purpose, both in books and current magazines. Any book that we might use as a basis for group discussion would serve only as a means for orienting and stimulating the pupils' interest in reading, not merely as a key to life, but as an essential life activity in itself.

"To facilitate guidance in this field, we make use of these cumulative reading records. Every book that the pupil reads while attending school is noted in his individual folder. When not in use, these records are on file in the library for the inspection of all teachers, as well as of fellow students. We have found this device exceedingly useful in learning to know our students, and in guiding their reading activities. We expect that by the end of their senior year most of our pupils will have made the acquaintance of many of the so-called classics not only of American and English authors, but also of world-famous foreign writers. What we try to avoid is the mistake of assuming that a pupil is automatically qualified to understand or appreciate a certain classic just because an artificial system of classification, required for administrative convenience in running the school, places him at a given time in a certain 'grade.'"

The teacher's free period is about to close, and we have time for but one more question, "According to reports, you have made all offerings in language arts beyond the orientation course elective. What effect has this had upon enrollments in English?"

"We find that the number of pupils voluntarily taking English has actually increased. In fact, *more* pupils now take *more* English, on the average, than they did before. That is because we provide a wide enough variety of offerings to appeal to the interests of practically all pupils. Instead of two or more uniform sections of English II, III, or IV, we now have classes in Radio Broadcasting, Play Reading, Photoplay Appreciation, Dramatics, World Literature, Social Language, Creative Writing, as well as reading, writing, and speech laboratories. Our experience has been so gratifying that we would never go back to the old lock-step type of organization with differentiation based only on so-called mental ability. Even when we used to classify our pupils according to intelligence quotients and scholarship records we found that our results were disappointing. We now act upon the principle that the basic factor in learning is interest—not interest conceived in the superficial sense of ephemeral whimsies or fancies, but in the psychological sense of a fundamental drive that gives direction and consistency to the total behavior of the individual. In the orientation courses we try to provide opportunities for self-discovery, and for the nurture of interests into motivating forces.

"After all, the thing that causes people to classify themselves into social groups in life is not so much a matter of ability as of interest, conceived in the psychological sense. At clubs, lectures, or open forums, or even at the opera, one finds people in fairly regular attendance who vary widely in mental ability. What brings and holds them together is a community of interest. We feel that this principle has meaning for the school. I personally would go so far as to say that it is the only basis of grouping or classification that we should tolerate in a democratic society."

"But such a wide differentiation of offerings would be impossible in a small school," we interrupt.

"I am not so sure," replies our hostess. "Of course it would be impossible to schedule so many different *classes*, but it might be possible to provide some measure of differentiation within the limits of—say—a two-hour course. The chief difficulty here lies in the mechanics of class management, but this obstacle need not prove insurmountable. I began my teaching in a one-room country school, where I was obliged to teach eight different grades in the same room—a room housing on one occasion as many as 30 pupils of different abilities and ages. I would not feel that my subsequent training and experience were of much consequence if I could not do at least a fair amount of differentiated teaching in classes involving far more mature students. Of course, if anyone wishes to start a crusade for smaller classes on the premise that a nation that spends seventeen dollars on luxuries for every dollar spent on education could well afford to put its thousands of unemployed teachers to constructive work in a public service that more than any other touches the lives of all citizens, we would all be willing to enlist as volunteers right now. In the meantime, however, we are doing the best we can. Some of our teachers are carrying out a differentiated program in classes numbering as many as 40 students."

On leaving the language arts room we glance hastily at the attractive colored posters on the wall. They represent scenes in foreign lands. To the right is a beautiful view of Fontainebleau, to the left, a picture of the Forum Romanum, and on the rear wall, a series of artistic German and Spanish railway posters.

"Apparently some of your foreign-language classes meet in this room too," we remark.

"No," replies our hostess, "those are posters collected by members of our classes in 'Builders Together' and in 'World Literature.' It happens that both courses are sponsored jointly by the teachers of English, social studies, and foreign languages, so there is a certain relationship to the field of French, German, Spanish, and Italian, but neither of these classes is a language course in the traditional sense. Our course in 'Builders Together' was our first attempt at integration through cooperative curriculum planning. It is more or less an orientation course in the foreign backgrounds of American life and culture, and comprehends a study of those national cultures, both past and present, which have contributed richly to the building of America. Our aim in this offering is to afford the pupils the opportunity to become acquainted with their rich cultural heritage from the world in music, art, customs, science and invention, education, and literature in translation, to the end that they may be favorably inclined to capitalize all the resources that are at our disposal for the building of an enlightened Americanism and creative American culture.

"This objective, in fact, is the unifying basis for all our work. It is obviously broad enough to make possible a high degree of integration with all fields of learning, yet not so broad as to lack meaning as a basis for curriculum organization. We believe that unifying our efforts in the pursuit of these ideals will prevent us from reverting to our former status as proofreaders of book reports and compositions, or teachers of linguistic gymnastics. The role of the language arts program in this school is to make language function significantly as man's most valuable instrument for the creative expression of life—not merely as it was in the past, nor as it is at present, but also as it might desirably be in days to come."

II. Foreign Languages

"When can we see a beginning Spanish class?" we ask our hostess on returning to the Osceola High School the following day.

"All our first-year classes are now in their second semester," she answers. "Consequently, we do not have a strictly beginning group in the school at this time. In order to provide for a variety of foreign-language offerings we have had to abandon all midyear beginning courses. If you wish to visit the class in Spanish I: Introduction to Spain and the Americas, you will find one of the sections meeting across the hall in five minutes."

"How do you find time for all the outside activities that are illustrated on the bulletin boards?" interrupts one of the visitors upon entering the classroom.

"It happens that they are integral parts of the course," replies our hostess. "They are the activities through which the pupils learn the language. Practically all the work is carried on in Spanish. In fact, we use three or four times more Spanish in the classroom now than we did in the traditional courses in grammar in which the examples happened to be chosen from a foreign language. If you like, I can give you an idea of the plan by conducting a little demonstration with the class. Few of the committees, of course, will have reports ready, for no meeting of the Círculo Español was scheduled for today.

"This is Jane D——, the hostess of the class," explains the teacher in Spanish on presenting a little girl who has had her eyes on us for some time.

"This is the second-semester class in Spanish, Introduction to Spain and the Americas," explains the pupil in intelligible but somewhat self-conscious Spanish. "Won't you be seated please? Now may I trouble you to write your names in our guest book?"

We have just signed the register when the class bell rings. A self-possessed little fellow is standing before the group.

"Se abre la sesión," he begins in Spanish. "Señorita D——, as hostess of the class will you present our guests?"

"Señor presidente," replies the little girl (also in Spanish), "It is my privilege to present a group of visitors from. . . . " She introduces us by name and concludes with a brief word of welcome.

"We hope that you will find our class worth visiting again," continues the president in Spanish. "Now, Mme Secretary, may we hear the minutes of the last meeting?"

"Where did the pupils learn the Spanish needed to carry on the club programs?" we ask the teacher.

"We began laying the basis for this work early in the first semester. For example, here is a copy of a model election dramatized in Spanish. We used this as a guide sheet last semester in organizing our club. Since the process of conducting an election is more or less familiar to pupils, the material was quite easy for them to understand. To familiarize the group with the vocabulary and expressions needed in nominating and electing officers, we conducted an election of officers pro tempore, using the guide sheet that you have in your hand, but substituting real names of pupils in the class for the imaginary characters. The procedure at this stage partook somewhat of the nature of a play reading. A few days later, when the class were more or less acquainted with the material, we conducted an actual class election without the aid of the text. This was in reality a mastery test of the vocabulary, idioms, and meaning of the unit. You see we are not satisfied with a mere translation of material into English. Our criterion is that of ability actually to use the language in an audience situation where it functions as a means of communication. Of course, our first efforts were somewhat crude, but you see that the pupils are now doing fairly well. We hold new elections of officers and committee chairmen every ten weeks. This serves as a review of the unit, though we hardly feel obliged to make the class conscious of the fact. Indeed, the entire unit, as you see, originally furnished over five pages of reading material charged with useful vocabulary."

The conversation between the visitors and the teacher is a little distracting to the class, wherefore we pause to give more courteous attention.

From the reading of the minutes in Spanish we learn that at the last meeting Jim B—— had been appointed chairman of the moving-picture committee; that the library chairman had called the attention of the class to new books on Spain and the Americas, which had recently been purchased by the school; that a delegation of three students had volunteered to attend the open-forum lecture on 'Spanish America Comes of Age' with a view to reporting it to the class; and that a boy from Guatemala, who had only recently come to the United States, had answered questions on his country.

"All this was done in English, of course?" one of the visitors asks the teacher.

"Not entirely," replies our hostess. "If you will pardon me a minute until I get the pupils started on their work, I will explain what we did."

We listen to the chairman on moving pictures announce in Spanish that the *Life of Emile Zola* is playing in town, and that the film is worth seeing even though it has very little to do with Spanish. From the pupils come questions regarding the performance: *¿Cuántos días? ¿Qué teatro? ¿Cuánto cuesta?* etc. These the chairman answers in intelligible, though hardly fluent Spanish.

Since the remaining committees have no reports ready, the teacher takes charge of the class.

"Here I have some more copies of different issues of *El Eco, Las Américas, Norte, Hoy, Así,* and *La Prensa,*" she remarks in Spanish. "Suppose we spend the remainder of the period reading silently some of the feature articles with a view to being able to write in Spanish, without notes, a brief summary of the most interesting items. I leave the choice of subject to you. If none of the items looks interesting, perhaps you can find something worth while on the pyramids of Mexico, the floating gardens of Xochimilco, the volcano Popocatepetl, or the famous mummies of Guanajuato, in these books on the front table.

"Ordinarily I do not make assignments so perfunctorily," the teacher confides to us somewhat apologetically. "But the pupils seem to like this type of work, and I believe they have had enough experience now to go ahead on their own.

"With respect to your question:

"We prepared for the visitor from Guatemala several days in advance by formulating questions in class which the pupils felt would bring out interesting information. As far as possible, these questions were phrased extemporaneously in Spanish by the pupils and written on the board by the secretary. Whenever the pupils had difficulty in phrasing a question I helped them, of course. During the latter part of the period we copied the questions into our notebooks with a view to organizing them in some logical sequence to the end that our guest would not be confused. We then asked for volunteers to serve as interpreters for the occasion. On the day that our guest arrived, each pupil was prepared to ask questions extemporaneously in Spanish. Here again, you see, the criterion for usage was the ability to ask the questions intelligibly enough for the visitor to understand them without difficulty.

"On the day that our guest spoke, the interpreters repeated his answers to the questions in English in order that no one in the class might misunderstand or lose out. Obviously, there were several occasions when I had to help with the interpretation myself, but one cannot expect too much of first-year groups. For the next day the class then prepared a summary of the information. About one-fourth of the class wrote in Spanish. These papers were of course shorter than those of the pupils who wrote in English, but they contained fewer mistakes than I had expected.

"I should add that after the class meeting we entertained the visitor at the Spanish table at noon.

"The experiment proved so successful that the class steering committee have already invited several other guests. Two of these are pupils in our own school who spent the early part of their childhood in Mexico. I know of no better way in which the program in Spanish could make a direct contribution to international understanding than through the medium of these personal contacts. International understanding, it seems to me, might well begin right at home. These visits also serve to motivate correspondence with young people abroad. Last year, over 100 pupils in my classes alone were in regular correspondence with boys and girls in other lands.

"From the teaching standpoint this approach obviously serves greatly to motivate the classwork by tying it up with an immediate goal, and by providing a stimulating audience situation. You can see for yourselves that the actual speech of the visitors who have a natural command of the language serves as a valuable ear-training exercise. To my mind it is far more functional than the conventional type of dictation lesson in which language usually becomes a mere matter of mechanics rather than a vehicle for the communication of meaning."

"But you must have given the class considerable preliminary work in ear training, otherwise none of the group would have been able to understand a thing?"

"I began by talking to the class in Spanish about the pyramids of Mexico, the life of Cervantes and Lope de Vega, the International Highway of the Pacific, and the like—making use of maps, pictures, and gestures to aid comprehension on the part of the pupils. At short intervals we paused to give those who had lost out a chance to check their comprehension against the interpretations given by volunteers from the class. As far as I can remember, there has not been one occasion this semester when at least one pupil in the class could not interpret correctly what had been said. Of course, on occasion we do not hesitate to make parenthetical use of English words, for we are not fanatical followers of any formal system or method. The class are now ready to hear other people than just the teacher speak Spanish."

"Am I correct in assuming, then, that you follow exclusively an oral approach?" someone asks.

"By no means," replies our hostess. "We make use of every possible approach—reading, writing, and speaking—that will contribute to the learning of the language for some purpose. What we avoid is teaching these skills in isolation one from the other, or as ends in themselves. Our philosophy of language teaching is relatively simple: We assume that language was never invented except as a vehicle for the communication of feelings, wants, and ideas—that it was never evolved except in a social situation involving always a speaker, writer, or reader, and a real audience linked by content in the form of meaning. We therefore regard form as inseparable from content, and question the efficiency of any program of instruction that attempts to teach one aspect of language in isolation, or in a setting that bears little relationship either to the essential nature of language or to the conditions in which it can function effectively. It has been our experience that isolated emphasis on form and mechanics serves only to frustrate the pupil with inhibitions—often to impress upon him the seeming futility of ever trying to learn the language. We therefore approach language from the standpoint of communication to someone, with emphasis always on the content or meaning communicated. We avoid speaking, writing, or reading in class about things that would not be worth speaking, writing, or reading about in English. That this approach makes possible a high degree of integration with other fields of the curriculum is obvious.

"For example, tomorrow I shall talk to the pupils in Spanish about Spanish music. I shall tell them about the contributions of the Arabs and Gypsies to the music of Spain, and about the work of such outstanding figures in the history of music as Zyriab, Prisciliano, Morales, Victoria, Albéniz, Sarasate, Casals, and Granados—making use where possible of recordings by famous Spanish and Spanish-American musicians.

"While I am speaking I shall write on the board, in strictly random order, the more significant facts as they are mentioned. Then, at the end of the talk, the pupils will be given a completion exercise in Spanish in which they will fill in the blanks, selecting responses from the scattered array of information on the board. This, in reality, will serve as a kind of comprehension test, which we shall subsequently discuss in Spanish in class in connection with the exchange and correction of papers. During the remainder of the period the pupils will prepare a résumé in Spanish, using the vocabulary and information stressed in the completion exercises. These résumés will be written in Spanish from memory, without notes, during the first ten minutes of the period the following day.

"Here is a set of papers for a previous unit on the International Highway of the Pacific. You will see that the amount written in Spanish averages about 15 lines, though there are three papers that cover nearly a page and a half, with only four minor errors in spelling and accent marks. The best paper is missing because it was selected by the class editorial committee for use in the little foreign-language magazine which our classes publish in mimeographed form twice every semester."

"What grammar text do you use, or don't you teach grammar?" interrupts one of the visitors.

"If by grammar you mean correct usage, of course we teach it; but we approach the problem through learning to do by doing—by practicing correct usage in emulation of models of good usage afforded by the activities that we have just described. We know that few people have ever learned to understand a language, to read it, write it, or speak it, by merely talking *about* the language in English.

"In the first year we use no grammar text at all. Our aim at this level is to develop the pupil's ability to understand both the written and spoken language when used in a meaningful content setting, to enable the pupils to answer simple questions of an informational character (usually in the third person where grammar functions merely as vocabulary), and to develop a ready command of a limited but widely useful stock of words. We feel that if we accomplish this we are achieving something of real value. Even if we did not develop more than a certain measure of *Sprachgefühl* in the first year, we should be satisfied; for what is more indispensable as a foundation in language learning?

"But our expectations have been more than gratified. Indeed, we were surprised on giving the Cooperative Spanish Tests last term that our pupils at the end of the second semester not only exceeded by wide margins the national norms for reading and vocabulary, but also made nearly as high scores as the traditional classes on the grammar section. This experience convinced us more than ever that the traditional grammar approach takes so poorly with younger students that most of the teaching in such cases is an unprofitable investment of time.

"Our only quarrel with the test was that it did not give either the students or the teachers credit for the many interests and cultural insights which our program stresses from the beginning. We feel that if language is ultimately but a key to the understanding of a foreign people—their speech and their culture—any treasures that we are able to unlock along the way deserve full recognition, for such outcomes have been only incidental by-products in the traditional courses. We are now developing a test in Spanish dealing with the insights and appreciations stressed in our program. By the end of this semester we hope to be able to evaluate our work more adequately."

"Then if we understand you correctly, you use no textbook at all in the first year."

"I would hardly say that," replies our hostess. "We were fortunate last summer in locating this little reader. The first few chapters are composed mainly of cognates and can easily be read for comprehension even during the very first week of school. As you see, the various chapters contain interesting informational material. We do not use the book for grammar drill, however. Under no circumstances do we convert the chapters into linguistic exercises for pronunciation, translation, or sentence analysis. In fact, we do very little oral reading, for there are so many more effective ways of providing oral practice. We discuss the material in Spanish only from the standpoint of content; and any test of reading comprehension is purely a test of the significance of the information contained in the chapter.

"Occasionally this test takes the form of a résumé, précis, or abstract in Spanish comprising the most interesting or significant items of information. These résumés are prepared by the pupils in advance and written from memory without notes during the class hour the following day. We begin this training as early as the tenth week of the first semester. The second-semester group are now writing as satisfactory résumés in Spanish as the students in one of the third-year classes who have not had this background work. I think you will agree that this approach makes a real contribution to growth in vocabulary in a contextual setting, and affords real opportunities for the development of *Sprachgefühl*. You will note, too, that it focuses the attention of the pupil on the language only in the light of meaning; for while the learner is permitted to quote directly from the book, he is not encouraged merely to memorize the first paragraph of the chapter. A résumé, for purposes of guidance, is defined as a summary containing at least one important fact from each paragraph. The preparation of a précis of this kind thus requires no little attention to the thought content of the material, and not a little ingenuity in ordering the key sentences into a unified sequence."

"But isn't it possible that some of the pupils will merely copy convenient sentences from the text and memorize them without really understanding what the Spanish means?" a skeptical visitor inquires.

"That would undoubtedly be true if we merely assigned a certain chapter, and asked the pupils to prepare a résumé for a test. But précis writing is done only after the pupils have read the material and discussed it under guidance in class. It comes at the conclusion of the unit, not at its beginning. The chapter is first read silently in class. Then an objective, matching, completion, or multiple-choice test in Spanish (stressing information) is given to the pupils. At the end of the comprehension test, we exchange papers and score them. The rereading and discussion of the exercises in Spanish during the process of scoring provide considerable opportunity for oral practice in a setting in which language can function normally as communication.

"Following the discussion of the test, we may develop further familiarity with the language through a variety of procedures. The activity that seems to be most favored by our students is the construction of semioriginal questions, which the pupils subsequently ask each other. We seldom use the cut-and-dried questions in the text, for they usually prove to be just another variety of oral-reading exercise, or just another test. We begin composing semioriginal questions very early in the first semester. Of course, pupils at this level would make the grossest errors in word order if they were left unguided. Consequently, we usually initiate the activity by writing on the board the beginnings of questions in Spanish, which can be completed by reference to the text. We usually start by supplying the interrogative words, such as *cuándo, quién, dónde, cómo, por qué,* and the verb. Thus, on the unit dealing with Spanish art, the exercise contained such 'self-starters' as *¿Quién pinta . . . ? ¿A qué escuela pertenece . . . ? ¿Qué importancia tiene . . . ?* etc. Later, after the pupils have learned something about word order through direct observation and practice, we omit the verbs after the interrogatives. Mistakes in sentence order do, of course, recur sporadically, but one finds them even in third-year classes trained under the traditional grammar approach. When a pupil makes a mistake, we ask him to compare his sentence with previous models. Such problems are handled individually, for all this work is done during the laboratory or supervised-study period under the teacher's guidance.

"We have found this approach not only practical but also productive of gratifying results. It serves conveniently to center the pupil's attention on items of key importance in the chapter, while still allowing a desirable amount of leeway. Moreover, the exercise is in itself a test of comprehension, for if a question does not make sense, we know at once that the pupil has not fully understood the material that he has read."

"Then do the pupils ask these questions of each other in class?" we interrupt.

"Exactly; and since the questions are not all alike, everyone is obliged to remain constantly alert. I should add too," continues our hostess, "that the pupils ask their questions extemporaneously without reading them from their papers. We make every effort to avoid converting all the classwork into an oral reading exercise—not just to prevent monotony and boredom, but to avoid making the pupils so textbook centered that they cannot understand or say anything unless they see it in print.

"Now, all this preliminary activity precedes work in précis writing; so you see, there is little danger that the pupils will merely copy sentences out of the text and memorize them without knowing what they mean. The only occasion where this could be possible would be in the case of material that does not mean anything in the first place. But we rigorously avoid using such material. For example, even in this book we usually skip two chapters because they do not contain a single item of information, or a single fact of interest, that anyone could possibly care to read, write, or talk about."

"Personally, I should think that these activities would be very time consuming. I don't see how you can follow this procedure and still cover all the required amount of grammar," objects one of the guests.

"We could not follow this procedure at all," replies our hostess, "if our course were defined in terms of adjectives, verbs, moods, or pronouns. It happens, however, that in the very first semester our pupils cover more 'grammar' than the students enrolled in the first year of the traditional courses; but of course they contact such elements as articles, possessives, demonstratives, and relatives, at this stage only as vocabulary in context."

"You mean on the recognition level?" someone suggests.

"Not exclusively; for as vocabulary they use these elements just as they would any other words in composing or answering questions, in précis writing, and the like. To be sure, our work in the first semester deals largely with subjects written in the third person. Practice involving the first or second person at this level is provided by short dialogues dramatizing conversation at the table, etc., which the pupils learn from memory if they are interested."

"But suppose the reading matter contains a large number of irregular verb forms—say, in the preterite tense. What do you do then?"

"If the material is written in the past tense, and there is real danger that the pupils will confuse it with the present or future, we do not hesitate to indicate, by way of guidance, that the story (or description, etc.) is told as if it happened some time ago. If the content of the reading matter *has* any real meaning, the problem of tense offers little difficulty. The translation of the first few opening sentences by the teacher usually suffices to set the stage. Of course, you know that most of our readers are not written by people familiar with the psychology of learning. Consequently, one frequently finds chapters, even in beginning texts, which contain an abnormal concentration of irregular verb forms. If the chapter contains information or content of significance or interest, we see how much the pupils can understand by themselves.

"In such cases, it is usually only a few minutes before someone reports that he cannot find a certain word in the footnotes or vocabulary, and asks for help. When several pupils have thus sensed the need for a knowledge of the irregular preterite verb forms, we offer to give them a short cut to eliminate the drudgery of vocabulary thumbing. Then, and only then, do we take time out for a special foundation exercise on verb forms. This exercise usually consists only of completion, multiple-choice, and correction-type items, in which the most important forms are used over and over in a context that serves to emphasize both their tense and meaning. During last semester, perhaps the equivalent of 12 days was devoted to this type of enabling activities. This semester probably 10 days will suffice. You will note, however, that I do not mean 10 or 12 days in succession—I mean a day or two from time to time as the need arises.

"If you were to visit this class on one of the days devoted to these enabling activities, you might easily get the impression that we were following the traditional procedure, and merely substituting new-type exercises for the conventional composition and translation lessons. But if you were to ask one of the pupils 'What are you doing?' he would probably reply, 'We are learning a short cut to reading that will save us from having to look up so many words in the vocabulary—especially words like these, which are hard to find. We would rather take a little time out to learn these words than to get stuck so often in our work.'

"On another occasion, you might receive such an answer as, 'Tomorrow we want to write news items for our Spanish bulletin, and we will have to know how to say things in the past tense.'

"In these replies you would have the key to the difference between our approach and that of the traditional curriculum. In the first place, we do not give special attention to any particular phase of language usage or structure until the pupils themselves sense the need for it; and secondly, we do not devote class time to special practice on such items except in the light of an immediate purpose. Thus, if any pupil in the class could not tell a visitor why he is doing a certain type of foundation exercise or could not explain how or when the learnings involved are specifically to be put to use, we should feel embarrassed."

"Then when do you teach the pupils the grammar they will need in the university?" asks an interested visitor.

"We do not make a point of university entrance requirements or examinations except in the case of seniors who have had more than one year of foreign-language work and are definitely planning to enter a specific college or to take placement examinations at the end of the term. These seniors form a committee, or college-preparatory seminar, under the chairmanship of one of their ablest members, and occasionally do specialized assignments, different from the remainder of the class, on the contract plan. We have no separate college-preparatory classes."

"May I ask a question about rates of failure or elimination in your field?" interrupts one of the guests. "About what per cent of pupils drop out of Spanish by the end of the first year?"

"That question," replies the hostess, "is a little difficult to answer, for we do not give failing grades in any of our classes. As soon as we observe signs of serious maladjustment we try to interest the pupil in our courses called Travel Club, Builders Together, Basic Language, or World Literature. These offerings are sponsored by members of the foreign-language staff in cooperation with teachers of English and social studies. The Travel Club, for example, is a two-year program, each semester of which is devoted to the survey of a different foreign culture—Spain and the Americas in one semester, France in the next, and so on. A pupil may enroll for any one semester, or for all four, if he is interested. Some of the students take the courses in addition to the regular language offerings.

"Obviously, the Travel Club is not, properly speaking, a foreign-language course, for it is conducted primarily in English. The use of the foreign language is limited very largely to the singing of songs, to the voluntary dramatization of simple bits of conversational dialogue, etc. We consider it a legitimate part of the foreign-language curriculum, however, for the same reason that survey courses in English on the literature and culture of foreign peoples are often prominently featured among the offerings of foreign-language departments in our universities.

"Since we first began to introduce the differentiated courses the enrollments in our field have steadily increased. This is partly attributable to the fact that many pupils who would never sign up for Latin, for example, nevertheless voluntarily enroll in the Travel Club for the tour of Italy and Ancient Rome. Some of these pupils develop such an interest in classical antiquity that they actually enroll in Latin at the end of the tour. In part, the increase in enrollments has also been attributable to the fact that practically no pupil, unless he transfers to another school, is lost to our field. If he finds the work in French, Spanish, German, or Latin beyond his needs or abilities, we indicate to him the possibility of enrolling in one of our other courses. To be sure, we point out to him the fact that he cannot transfer from these courses to advanced foreign-language classes in the high school or university, for they carry college credit only as electives."

"But suppose you have a pupil doing poor work in one of your regular language courses. How do you persuade him to enroll in the other classes if he simply must have some formal foreign-language work in order to pass the College Entrance Board Examinations?"

"In such cases we indicate to him the possibility of deferring regular foreign-language work till his junior year or to junior college. It is surprising what a difference one or two years of added maturity make in these cases. Indeed, three of the very best pupils in this beginning class are pupils who started Spanish without success in the ninth grade, and transferred for a year to the culture course.

"Our policy is to place all lower-division offerings on the same footing. If we were to attach the stigma of noncollege preparatory to any of our lower-division offerings, you know as well as I the severe handicap that the noncollege courses would suffer."

"I can see the possibilities of providing alternative courses in a school of this size," remarks one of the group, "but such a differentiation of offerings would be impossible in a small school."

"I am not so sure," replies our hostess, "though it would obviously be difficult to schedule so many different classes. Last year about one-third of the pupils in one of the beginning classes in Spanish decided (and quite wisely) that they would rather devote themselves to a study of the life and culture of Spain and the Americas than attempt to master the language. They remained with the regular group, but followed a different plan of work. While the language group engaged in discussion, the nonlanguage group engaged in independent reading activities, etc., following a program of work that they had planned for themselves in consultation with the teacher. The results of their reading at times led to a report or illustrated talk in English to the class as a whole. Again in certain community activities such as the singing of songs in Spanish, both groups participated. We made no attempt to conduct the sections as entirely separate classes, for we felt that the groups could make a mutual contribution to each other—at least in providing a stimulating audience situation in which language could really function as communication. Naturally, for certain types of work, it was more convenient for the pupils to sit around separate tables in different parts of the room. If you are interested in the mechanics of handling a differentiated laboratory program, I should like to invite you to visit the fourth-period class. The pupils enrolled represent three different semester levels in German, including a senior who is independently reading German literature in translation in lieu of senior English, and three seniors who are working together as a committee on the contract plan to prepare for a college-entrance examination.

"The real difficulty in inaugurating new-type offerings in our case was not so much the problem of university entrance requirements, nor the problem of getting pupils to enroll in the classes. It was the difficulty of convincing the administration, and of avoiding the suspicion of other teachers that we were encroaching on their ground. We therefore collected all the evidence of curriculum trends in other schools and discussed our plans in the light of these facts with the administrative and guidance officers, and with the teachers of English and social studies. By indicating the possibilities for the correlation and integration of our program with other fields, we were able to secure very favorable cooperation. For example, our course in Basic Language is now recognized as an elective in English. Similarly, our course in World Literature can be taken in lieu of upper-division English, even though it is conducted by a teacher of German who has a special interest in this field. As a matter of fact, this year the class in Basic Language is being conducted on a two-hour basis by a teacher of foreign languages and a teacher of English, and serves as an orientation course in the broad field of the language arts in lieu of the traditional English classes for freshmen."

"But I still don't understand how you can classify these offerings as foreign language," objects one of the visitors.

"We do not feel obliged to do so," replies our hostess. "We distinguish, as I have already indicated, between the foreign-language *course*, in which the goals of our program are approached through the medium of the foreign language, and the foreign-language *curriculum*, which comprises all offerings that we as foreign-language teachers are by virtue of our training, background, and experience qualified to sponsor. In this respect, we are merely following the precedent of the best university practice. In fact, we have already undertaken a fusion of the English and foreign-language departments under the general heading of the language arts. This does away with the handicap of a purely artificial barrier, which often serves only to arouse antagonistic competition between groups."

"Do you mean teaching English and French in a sort of scrambled course?" asks one of the guests jokingly?

"Hardly. That would be absurd in the extreme. By fusion, we do not mean the throwing together of traditional subject matter into a kind of potpourri. Our aim is merely to find a unifying basis —a kind of common goal to which we can both contribute as a unit. The goal as we have defined it so far is a cultural one. It is the integration of all our human resources in the building of a creative and enlightened Americanism and dynamic American culture. This presupposes affording pupils the opportunity to become appreciative of their rich world heritage as it is represented in the divers national cultures that have contributed, and are continuing to contribute, to the building of America. This social heritage is richer in its variety and fertility than that of almost any other nation.

"This goal is obviously broad enough to make possible a high degree of integration with all fields of learning, but not too broad to lack meaning as a basis for curriculum organization. Moreover, it can be approached through either medium, English or foreign languages, or even the social studies, according to the needs and abilities of the student. We believe that unifying our efforts in the pursuit of this goal will prevent us from reverting to our former status as proofreaders of book reports and compositions, or drill masters on paradigms."

CHAPTER XXII

ROOTING THE LANGUAGE ARTS IN AMERICAN LIFE AND CULTURE

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The pioneer work of the Stanford Language Arts Investigation in unifying the work of teachers of foreign languages, social studies, and English in the service of a vital social and cultural life objective has prepared the way for an extension of the movement to other schools and school systems. Who can deny that the unification of our human resources and cultural heritage from the world into a creative and enlightened Americanism is an objective of vital importance in days of crisis when the strength of the front-line defenses is no greater than the strength of the morale at home? Who can deny that such an objective is of primary importance in preparing the citizens of tomorrow to face a future in which the mending of men's minds and hearts will be far more important than the mending of their pocketbooks?

None of the programs reported in the preceding chapters is completed. Each chapter merely describes a stage—usually the initial one—in the development of a program that is still undergoing revision and still growing even though the investigation officially closed on Aug. 1, 1940. In view of the timely contributions that the programs sponsored by the Stanford Language Arts Investigation are still making directly and indirectly to education for cultural unity in times of national emergency and international crisis, it is not inappropriate to view the panorama of American culture in diachronic and synchronic perspective with a view to discerning if possible the most effective role that teachers of the language arts can play in cooperation with others in building for the world of tomorrow.

In the history of mankind many roads to culture have been built. Some of them turned out to be mere commercial highways. Some of them ran in circles. They were built by people who forgot where they were going; by people who were the victims of change rather than masters of it; by people who engaged in all kinds of pin-wheel activities (all motion without direction); by people who traveled miles and miles and finally got off just where they started. Other roads to culture showed a glorious beginning but ended up as mere military highways. Their goal became the grave.

It may, therefore, not be inappropriate in viewing the American road to culture to pause briefly on a little inspiration point along the highway to behold in panorama the course that it has followed and the direction that it is now taking, with a view to discerning, if possible, the most scenic route that further extensions of the highway may desirably take. It thus becomes apparent that the term *culture* is here extended to include all those human activities and institutions, and all those products of the arts and sciences, through which the creative genius of a people reveals its quest for the ideal envisioned in its philosophy of life.

From the eminence where we are now standing we see silhouetted against the horizon the profile of a typical American city. What do we discern that gives us a clue to the culture of the people? Concentrated at the center is a group of tall buildings, which seem to compete with each other in their attempt to reach the sky. These are office buildings and hotels. Around them is a wide expanse of lower structures of all sizes, dimensions, colors, and shapes. Standing by itself in a large square yard is a building that might be a palace were it not for its colonnade and façade suggestive of a Grecian temple. On a little eminence farther on is another structure that might be a feudal castle were it not for its tower suggestive of a Gothic cathedral. We know, of course, that these are the schools, for the Stars and Stripes float from the flagpole. In this panorama we see the concrete manifestations of a culture. In its irregular skyline, in its variety of size, shape, and color of buildings, we see reflected the unmistakable earmarks of those characteristic features which our society is endeavoring desperately at present to preserve: individualism, freedom from regimentation, and private initiative and competition in business.

So clearly are these qualities revealed in the skyline that one is baffled at first to find in its diversity the unifying factor that underlies the whole. Yet there is unity in the clustered concentration of tall buildings in the central area and the suburbs surrounding them. It is the unity that springs from the economic life of the people. Since mathematics is the basic tool of both commerce and engineering science, it is not difficult to explain the geometric division of the city into squares or rectangular blocks, with streets crossing at right angles. Nor is it difficult to explain the custom followed by this city of numbering its streets instead of naming them after historical events or personages—the more usual practice abroad. In such details as these we see mirrored the psychology of a people who have been more concerned with earning a livelihood than with living. It is perhaps futile to attempt to understand American culture to date except in these terms; for culture, in its most significant sense, is the expression of that major concern of life which molds the arts, customs, and mores of people.

That the motivating force underlying our culture should have been economic is natural. We have been until recently a pioneer people faced with the realities of conquering the physical frontier. Moreover, the men and women who make up our citizenry were concerned in emigrating to the New World, not only with freedom in a purely spiritual or political sense, but also in the sense of opportunity to better their physical condition. To this motivating force not only America but the world at large owes a debt which none should attempt to disparage. The increase in material comforts through science and invention, the improvement of hygienic conditions, and the development of more effective means of transportation and communication represent contributions of profound significance for the culture of any people—certainly as important as art galleries or museums, which in so many cases are but tombs in which the arts of past ages are embalmed for posterity. Nevertheless, we must admit frankly that this culture has at times been nourished as much by the fertility of our soil as by the fertility of our minds. Ours is a culture which, as Lewis Mumford points out in the following quotation, shows occasional symptoms of having turned its environment over to machine:

> By systematically neglecting the simplest elements of city planning, we have provided a large and profitable field for all the palliative devices of engineering; where we eliminate sunlight we introduce electric light; where we congest business, we build skyscrapers; where we overcrowd the thoroughfares with traffic we burrow subways; where we permit the city to become congested with a population whose density would not be tolerated in a well-designed community, we conduct water hundreds of miles by aqueducts to bathe them and slake their thirst; where we rob them of the faintest trace of vegetation or fresh air, we build metalled roads which

> will take a small portion of them, once a week, out into the countryside . . . but the underlying population pays for its improvements both ways . . . that is, it stands the gratuitous loss, and it pays "through the nose" for the remedy.
>
> These mechanical improvements, these labyrinths of subways, these audacious towers, these endless miles of asphalted streets, do not represent a triumph of human effort; they stand for its comprehensive misapplication. Where an inventive age follows methods which have no relation to an intelligent and humane existence, an imaginative one would not be caught by the necessity. By turning our environment over to the machine we have robbed the machine of the one promise it held out—that of enabling us to humanize more thoroughly the details of our existence.[1]

This analysis naturally does not give cause for the remark at times made by "arty" dilettantes at home and abroad that there is no culture above the comfort level in America. There is, in reality, a more widespread popular interest in things of the mind here than anywhere else in the world. On our radio programs are available opera and symphony concerts that cannot be surpassed in any other country either in quality or frequency. On our concert programs appear the finest artists; from our lecture platforms speak the most distinguished writers, philosophers, and scientists; and on our stage the dramas of the masters divert as large audiences as in any other part of the world. This is significant considering the fact that private interest almost alone supports our museums and art galleries, our drama, and concert stage. It would be interesting to speculate what would happen to these institutions abroad were the government subsidies, which enable them to operate, suddenly withdrawn. We should have then a more valid indication of the average European's true interest in the arts.

Culture in the limited sense of art galleries, museums, parks, and opera houses is in every European country an accumulation of the centuries. In France, Spain, and Germany, they are a heritage largely from the monarchial era of the Bourbons, the Hapsburgs, and the Hohenzollerns, for which the present generation is hardly more responsible than you and I. It is foolish, therefore, to engage in self-depreciation with respect to any supposed lack of culture in America. Only in one respect is it possible that a severe critic might technically be right: Although there are abundant manifestations of an interest in cultural things in America, there is very little in the way of music, painting, sculpture, architecture, or political philosophy that is characteristically or uniquely American in conception. There is much fine architecture, but in origin it is Grecian, Roman, Gothic, Moorish, or Spanish. Even the so-called early colonial houses of the Southern and Eastern states are "American" only if one patriotically chooses to forget the previous existence of many such houses in England, or even South Africa.

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[1] MUMFORD, LEWIS, *Sticks and Stones, A Study of American Architecture and Civilization*, pp. 165–166, Liveright Publishing Corporation, New York, 1934.

Similarly, in music we have an opera, but it is as foreign as the language in which it is sung. Beyond a limited number of compositions based on Indian or Negro themes or popular dance pieces, there is little music uniquely American in origin, conception, or character, that is known to the people at large. Thus the "100 per cent American," if he sings at all, sings his own national anthem to the tune of an old English drinking song, and *My Country 'Tis of Thee* to the tune of *God Save the King*. In literature alone has anything uniquely American in conception and spirit been produced and become part of the cultural heritage of the people. America has produced a considerable body of indigenous music and art, but it is practically unknown to the majority of our youth or their elders, and is often unnecessarily belittled by arty connoisseurs.

All this is natural in view of the youth of the country, its preoccupation with the problems of the physical frontiers, and the foreign backgrounds of the people who compose its citizenry. The physical frontier, however, has now been conquered; and technical efficiency in the production of goods and services has reached a point where it seemingly outdistances our efficiency in making intelligent use of the products. Beyond this, the decrease in immigration from abroad and the stabilization of the birth rate are factors destined to exert a profound influence upon our national life, and therefore upon the development of our culture.

The new frontier in America is social and cultural. Indeed, the clearest vision is necessary, for our society is even now gravely involved in the solution of the problems of this new frontier. And the solution of these problems would perhaps be more intelligent if it were more clearly understood that the problems of today's frontier involve not merely the old problems of making a livelihood, but also the new problems of learning how to live.

A generation ago it was still possible for those who were discontented with the limitations of life at home, to move westward and establish for themselves communities suited to their own tastes. Today, no matter where the malcontent may go, everywhere he is obliged to make adjustments to the groups already in residence. The importance of this fact for the future of American culture cannot be overestimated. It is bound, consciously or unconsciously, to affect city planning, architecture, community recreation, government, education, literature, and eventually the entire field of the arts. Indeed, the influence of these factors is already sufficiently manifest to afford some indication of the more immediate direction in which the American road to culture leads.

The establishment of civic centers in our cities has marked the beginning of a movement that is destined to spread. It is perhaps unfortunate that a greater proportion of the public funds invested by the national and state governments for the purpose of artificially stimulating employment could not have been appropriated for this purpose.

In the field of the drama, the vigorous development of the little theater in such communities as Palo Alto, Calif., indicates that we are on the threshold of a renaissance of interest in the legitimate stage. The success of the state theater in Washington is significant in this connection. Interestingly enough, the Washington State Theater has proved almost entirely self-supporting, and has brought the best offerings of the legitimate stage to school and village communities in which the majority of the children and adults had never witnessed a real play. That the taste of young people of America is at least as good as that of their elders is revealed by the fact that the plays received most enthusiastically by high-school audiences have been the dramas of William Shakespeare.

The Athenians during the heyday of their civilization possessed a national theater of outstanding significance. It served not only to furnish an audience for both players and playwrights, but also to stimulate the development of a truly Greek literature, and to provide a powerful unifying force in the cultural life of the nation. In an age of crises, such developments as the little theater and state theater deserve attention as means of providing opportunities for creative expression through the arts, and for developing a community of cultural interests among the people.

The exact form that these developments in the field of the arts will take can obviously not be predicted at this early stage. It is certain, however, that our life and culture are destined to be profoundly influenced by two significant factors. The most obvious of these is the rapid conquest of time and space through the products of science and invention. The era of high speed upon which the present generation entered with the invention of the automobile and airplane has already begun to show its earmarks. Streamlining as a motif, so obvious in the design of the modern car, train, and air liner, is being carried over into our architecture, and indirectly even into our sculpture and dress. Just as the invention of the elevator and the rapid increase of population led to the development of the skyscraper, so the invention of high-speed modes of transportation is exerting its influence upon the arts.

Within the next generation the development in the field of transportation will undoubtedly affect life sufficiently to bring about marked changes in city planning. The population trend is already away from the city, with its congestion, noise, and smoke-laden atmosphere, to the quieter and more restful suburbs. In the opening of new subdivisions and the formation of new suburban communities, the principles of city planning—of "the city beautiful"—are already being applied. Greater regard is being taken for the natural topography of the landscape. Lands are again being assigned, as in the early colonial period of our history, to specific purposes on the basis of the *use* that they can most appropriately serve; building restrictions are being developed to give unity of atmosphere to the environment; and suburban tranquility and security are being safeguarded by a proper routing of highway traffic.

The best planned community of the future will probably have the main highway pass *by* it rather than *through* it. It will have separate approaches for commercial trucks and civilian automobiles. Its schools will be located wherever possible in spacious parked areas, preferably on slightly rising ground, approached by a long tree-lined boulevard leading to the main entrance. They will be located away from, rather than on, dangerous and noisy high-speed highways or railroad tracks. In the central area will be a civic center with municipal buildings designed in the architecture to blend with the atmosphere of the social and physical environment, and to integrate form with function. Here will be a parked square or plaza surrounded on its various sides by the community theater, art gallery, public library, and municipal auditorium. From this central square will radiate the main boulevards, each of them broad, with double rows of trees on each side, and a parked promenade in the center. The safety problems of traffic will have been foreseen and such problems as the parking of cars will have been solved. Nowhere along the streets or approaches will a single bill-board or signboard be in evidence. Instead, at well-chosen intervals along the boulevards will be small parked areas surrounding a fountain, statue, or simply a marble bench, with an artistic plaque or inscription indicating the name of the donor and his products with the same modesty that the more sensible of our advertisers now use in presenting their radio programs. In everything will there be order, but not necessarily the order that derives its form from the function that is being served. There will be no schools that look like mausoleums, no banks that look like tombs, no apartment houses that look like Greek temples, no hotels or office buildings that masquerade as cathedrals. All homes will not be identical as in some regimented military reservation or government settlement, but within the broader aspects of design will still be apparent an element of fundamental unity.

The second influence, which is already beginning to affect our culture, is the rapid approach to the stabilization of the population. Between 1930 and 1940 our birth rate had been declining at the rate of over 1 per cent per annum. In the freshman year many junior and senior high schools are already experiencing decreases in enrollments. After the present generation of war babies has graduated there will be a noticeable decline in our school population. By the middle of the century the population of our country will have become stabilized around 150,000,000.

We are maturing very rapidly. We are becoming a nation that for the first time in its history will be made up primarily of older people. This fact will have a profound influence upon our culture. Maturity of mind often brings with it a greater maturity of interest favorable to the arts. We can expect in the next generation a visible reflection of this maturation in a decrease in the superficial adolescent literature of the dime novel or pulp magazine type. This variety of literature will always find an audience among certain groups of people in the future as in the past, but the high point in the circulation of the dime novel and pulp magazine will probably be reached within the next five years. The growth of interest in literature of a more reflective, more introspective, and more socially significant character is already beginning to reveal itself in our most widely read books, even in the productions of our stage and screen.

It is possible, too, that the stabilization of our population on a higher level of maturity will also serve to decrease the tempo of modern life. If so, this reaction will in itself exert a beneficial influence upon the arts. Radio television may yet restore the home to its rightful place in our society. If so, a renewed interest in creative expression through music—even perhaps in gardening—will help to transform a larger proportion of our people from mere consumers of art into reproducers or producers of it.

Literature, music, painting, and sculpture rarely flourish without an audience to appreciate them. Until the present day our citizenry has been too busy, and too much in a hurry, to stop, look, or listen, even at railroad crossings. During the nineteenth century America produced few world-famous musicians, painters, or sculptors, because there were so few people who paid attention to them. In fact, so little encouragement did our citizenry give to the cultivation of native talents that even the select minority who found time to patronize the arts found it necessary to import their artists from abroad. Thus, although an interest in culture prevailed in America, little in the way of a distinctively American culture developed; and because most of the culture that was imported from abroad was, like the opera, quite foreign to the immediate concerns of the large majority of the people, it was not integrated into our national life. Consequently, culture in the minds of many people became synonymous with a polished veneer, and art came to be regarded merely as something to discuss or hang up in the parlor.

The foreign dilettante tradition is, of course, by no means extinct in our culture. Until recently, some opera stars and musicians have felt obliged to adopt foreign names in order to ensure themselves of a hearing, so thoroughly did the nineteenth century make culture in America a foreign thing. The handicap that the last century placed upon the development of an indigenous American culture will doubtlessly be felt for some time to come. The recent shift of emphasis from the physical to the social frontier, the decrease in immigration from abroad, the trend toward stability in population, and the rapid increase in leisure among the people, however, provide a favorable setting for the future.

Nevertheless, a popular notion of culture as something apart from life is not easy to overcome. Because culture was too often patronized during the past century by "arty" dilettantes among the newly rich who understood neither the function nor the substance of art, but merely its outward manifestations, artistic taste centered itself more in the form, technique, or manner of expression rather than in the content or thought expressed. The common man, if he listened to concert singers at all, was more often interested in how loud or how high the artist could sing, or in how much he was paid, than in what he sang or in how well he could communicate through song.

This ideology seems to have been carried over even into the teaching of literature in our schools. From listening to the mechanical recitations in some literature classes, one would suspect that the masters wrote merely to exercise their vocabulary, to show how sentences should be punctuated, or to prove that they had read the fairy tales of ancient Greece. The fact that all art is but a means of communication seems to have been lost amid the ever-present preoccupation with the externals of form.

The truth is that no really great masterpiece of literature was ever written except for a creative life purpose. The world's finest dramas, poems, and books were written, not as illustrations of form nor as exercises in language, but to communicate reactions or solutions to the problems of life. To lose sight of this fact is to miss the primary significance of good literature.

Painting and sculpture are no exceptions to art as communication. It is interesting to observe that during the periods of greatest emphasis upon these forms of expression the masses of the people could neither read nor write. During this period painting flourished primarily as a religious medium for reminding the illiterate populace of the teachings of the scriptures or of the pious deeds of the saints. Similar observations could obviously be made for the dance and even for architecture. It is not improbable that the seeming lack of popular interest in the arts among the people is attributable, if it has any basis in fact, to the preoccupation with form rather than with function. The paramount role of art is communication. When it ceases to be a form of intuitive or emotional communication, it ceases to be art.

How astray a superficial concern with form to the neglect of content can lead artistic expression is plainly visible in some of our architecture. Thus we find people banking their money in the holy of holies of an Egyptian temple, living in apartment houses whose façades resemble a Greek or Roman mausoleum, and sending their children to schools and colleges resembling medieval castles. Architecture that disguises office buildings or hotels as cathedrals may be "arty," but it is not art. It reveals the dilettante's superficial acquaintance with the external forms of art without a sincere understanding or appreciation of their true meaning or function. It is imitative where art is creative.

In the history of the world, art, worthy of the name, was never created for its own sake. It existed for a very definite purpose—a purpose that so motivated the musician, the writer, the painter, or the sculptor that he exercised the greatest resources of head, heart, and hand in giving expression to the effective communication of this purpose to his audience. The result in the more exceptional cases was art—the perfect conceptual expression of function through form.

When the arts regain consciousness of their place in life, they will recover the esteem that they have lost. They will grow in meaning to the people. Taste in architecture, even of the home, will improve. Bric-a-brac that merely covers up the deficiencies of sound judgment in architectural planning will look cheap and artificial or smack of hypocrisy.

How soon the arts can regain the place that they held in the lives of the people in the days when even the cobbler and the candlestick maker put art into their work is not easy to predict. America, by virtue of its favorable location, its wealth in natural resources, its steady growth in stability and maturity of population, its rich cultural heritage from the world, and its democratic tradition, is obviously favored with unusual opportunities as compared with nations whose sole interest in culture consists in disciplining the minds of a select group in the art forms of the past; for people so trained rarely produce great original art. They merely imitate what others have done, or write reviews for each other to criticize.

It is natural that as society is now organized the school should be the most appropriate institution for the conservation and development of culture. Our democracy, in fact, has few other means at its disposal for consciously influencing the development of a community of ideals or tastes among the people. In almost every country, including our own, however, education has been more concerned with the forms of the institutions and arts of the past than with their function as expressions of life.

This lack of perspective has been responsible for the inadequate contributions that education has made to the solution of the really vital problems of society. The futility of a formal disciplinary type of education as a means for conserving and promoting the welfare of nations is admirably demonstrated by the situation in Europe today. After decades of the most rigorous disciplining of the mind on six years of mathematics, six years of Greek, and nine years of Latin, and all the other potent disciplines that are supposed to stretch the memory and develop ability to reason, the world is hardly more civilized in its capacity to solve its most vital problems on a rational humane basis than it was in the days of the barbarians. In their nine years of work with Greek and Latin literature, the best minds (which alone were disciplined in the gymnasia of continental Europe) could have seen the operation of two entire civilizations for centuries under both democracy and dictatorship; but literature was made for them a mere linguistic exercise, or a study of the aesthetics of form to the neglect of meaning.

For this reason it seems undesirable to consider culture in reference to literature as being synonymous with a certain fluency in parlor conversations on belles-lettres. Great literature is, and always has been, the treasury of human experiences, thoughts, hopes, and ambitions. As such, it is one of society's most precious mediums for the continuous re-creation of life in keeping with its highest ideals. If literature is approached with this purpose dominantly in mind it can make a rich contribution to individual and to group life. However, if the best minds, who should be the leaders of the future, are schooled only in a type of belles-lettres that at best affords a mere escape into the past or a flight from reality, then it is inevitable that the really important concerns of this world will have to be solved without benefit of "culture."

In thus reviewing the past deficiencies of education as a road to culture, one need not be pessimistic regarding its potentialities. In every field where education has been at all functional in dealing with the realities of life, as in the technical sciences, there seems to have been a material increase in physical comforts. It is, therefore, gratifying to note that educational leaders are becoming increasingly aware of the need for a greater emphasis upon literature and the arts in the curriculum. Offerings providing a survey of American culture are already in successful operation in many of our secondary schools. In these, the principles of city planning, of sound architecture, of good taste in home decoration and dress, of photoplay appreciation, of open forums and education, and of community support of art in music, painting, sculpture, and literature are not merely "taught" but *experienced and practiced* in concrete terms of life needs today.

In many of our better schools, courses in literature and language are being restored to their true function as mediums for the creative expression of life. Creative writing, which in the hands of the pedants and formalists had become a sort of "arty" writing dealing with old "lavender and lace in a vague and timeless shadowland," is being brought back to earth as a vehicle for the effective communication through language of vital life experiences, purposes, and ideals. No better evidence of this trend toward a re-creation of life through literature and language can be found than in the following quotations from the keynote address of the president of the National Council of Teachers of English to the national convention in Buffalo in 1937:

> From half a lifetime of teaching writing I know that every person has potential power to write. Anyone who says a true word of his own has created. To originate in writing can be as simple and spontaneous a thing as to speak. Why, then, is the writing of books, songs, plays, and poems so unusual a thing?
>
> We have only to study the natural child at play to find speech growing out like mountain flowers and to observe how fortunate it is that children learn to speak before they come to school. Otherwise in speech as in writing humanity would have been schooled to be dumb. . . . The fundamental principle is to stress the content of experience. We must help children to find something interesting and worth while to say and build an audience situation that will give them reasons for saying it. The form of their production is to be thought of only in judging the effectiveness of *what* is said and to *whom*.[1]

Whether we shall in the future develop a literature as distinctively American as Greek literature was distinctively Greek, or as French literature is distinctively French, depends upon the nature and strength of the philosophy of life that will govern the expenditure of our energy and the direction of our genius in the coming decades. The same limitation holds for our future progress in all the arts. It is naturally more difficult in a day of ready communication by radio, and of rapid travel by air, to develop a 100 per cent American culture free from all traces of foreign influence. In fact, in view of the foreign background or descent of so large a portion of our people (and one need go back only a few generations to make it include almost everyone), it would be absurd even to try. Music based exclusively on Indian calls and architecture based exclusively on the pueblo or tepee style would be a little monotonous to say the least.

A 100 per cent American culture as something entirely free from the culture of France, England, Germany, Sweden, or Italy is impossible; for culture rises from the people who, in the case of our nation, represent directly or indirectly all the major and minor cultures of the continents. But this does not mean that American culture need be merely a hodgepodge of diverse foreign elements loosely woven into a kind of crazy quilt. No culture in existence today is free from extraneous influences; but in the more established countries the latter have been so completely integrated into the fabric of the whole, so completely naturalized, that they seem to bear all the characteristics of a native. The patio of the Spanish house, for example, was originally a Roman importation, and the grated balcony window a contribution of the Moors; but these two features have been so well adapted to the needs of Spanish life and temperament, that today they are for most people the very earmarks of Spanish architecture.

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[1] Roberts, Holland D, "English Teachers Face the Future," Buffalo, N. Y., Nov. 25, 1937.

In some schools it is already possible to find attractive murals designed and executed by pupils on what were formerly the blank walls of corridors or cafeterias. One high-school class recently discussed plans for the beautification of the school grounds. On the bulletin boards the pupils had posted exhibits of pictures of famous gardens and parks both in this country and abroad. Here, among all others, were photographs of the White House grounds, of the campuses of famous American colleges and universities, of the parks and fountains of Versailles and Fontainebleau in France, of Schönbrunn in Vienna, of the Villa d'Este in Tivoli, of the Taj Mahal in Agra, India, of the Paseo de la Reforma in Mexico City, and of the Alhambra in Granada. It is, perhaps, not irrelevant to note that among the most active contributors to the discussion of the principles of art, which might be applied from these various sources to the immediate environment of the school and community, were three tenth-grade boys whose parents were on relief.

Some localities are beginning to recognize their opportunity to develop a creative and enlightened Americanism within the community.

"Our cultural heritage from the world" has been the theme for a highly successful series of intercultural forums held at the public library in Santa Barbara, Calif., under the auspices of the curriculum department of the city schools. Community organizations representing Americans of foreign birth or extraction have cooperated generously in planning and conducting the program. During the past school year the emphasis has been on the contributions of Scandinavian, Italian, and Oriental peoples to art and culture in

Santa Barbara. Naturalized citizens representing these culture groups have surveyed the community for heirlooms and art treasures brought from overseas. These have been placed on exhibit in the public library for inspection by excursion groups of school children, by teachers, and by townspeople. Programs in costume presenting the folkways, folk songs, and folk dances that Santa Barbara has inherited from foreign cultures have in each case accompanied the exhibits. It is estimated that no less than 1,500 people have attended the forums to date. Additional meetings are planned in order to do justice to other culture groups represented by citizens in the community. The purpose of the programs is obviously to draw upon the best resources available in the vicinity for the building of a creative Americanism.

Those who are acquainted with the outcomes of the programs to date agree that the result has been the development of a real interest in the cultural backgrounds and human resources of the community, an increased appreciation of human personalities, and a more wholesome attitude in human relations.

It is remarkable what a little appreciation will do to encourage a local foreign colony to bring together its best singers, speakers, dancers, musicians, story tellers, painters, sculptors, and writers, and to collect its finest heirlooms and art treasures to place on exhibit for the benefit of groups of school children, teachers, or civic clubs. It is eloquent proof that everyone in this world likes to feel that he has something to contribute—something that others appreciate. Santa Barbara has so far proved that it is much better to approach the building of 100 per cent American culture constructively by drawing upon the best that is in the human backgrounds of the people, than by driving half its population, through supercilious ridicule or contempt, into introverted alien colonies, none of them filled with any too great love for a country which belittles or insults the culture of its ancestors.

In New Orleans the conservation of the French and Spanish tradition has conserved for us one of the few cities with distinctive local color, atmosphere, and charm, though even here only a few of the many possibilities (and not always the best ones) have been capitalized. The Mission Play in San Gabriel, the Ramona Pageant in Hemet, the Felicita Pageant in Escondido, and the Santa Barbara *Fiesta* are examples of successful efforts to develop a community interest in cultural backgrounds in customs, traditions, folk songs, folk dances, and folklore. Community enterprises of this kind can, if sponsored cooperatively by the school department, the recreation centers, the youth organizations, and the service clubs, become instrumental in building a social solidarity and a group spirit that eventually cannot help manifesting itself in the architecture, the planning, the educational facilities, and the cultural interests of the community.

A nation can hardly capitalize or integrate its cultural resources successfully, however, without giving attention to the unifying philosophy of life which is to weld all these resources into a creative and enlightened Americanism. Without a common unifying purpose, any attempt to build a well-integrated American culture is destined to end in a confusion of voices, in a babel of dialects, a chaos of competing interests. It is precisely the element of change in our philosophy of life that makes the future of American culture somewhat difficult to predict. We have the vocabulary of a democratic philosophy but there is wide difference of opinion concerning the meanings of the words. Democracy is sorely in need of a meaningful language—language which, as Carl Sandburg says, "takes off its coat, spits on its hands, and goes to work."

Heretofore, democracy has never been severely pressed for a definition of its principles in terms of action. The wide-open spaces made it possible for all the malcontent, the maladjusted, the visionary, and the overambitious to move out of the confining limitations of their local communities into virgin areas where equality of opportunity and freedom could be practiced as people pleased without particular regard for definitions. The passing of the physical frontier, however, makes daily more imperative the clarification of the meaning of democracy in terms not merely of abstract verbalizations, but of concrete principles of behavior. Social and economic pressures at home are daily pressing for a functional definition. From abroad Communism and Fascism as rivals of democracy are forcing the issue. Within the next few years the people of this country will have to make up their minds as to what they mean. The next few decades will witness a unification of our national consciousness of profound significance for American culture. Whether this unification will be achieved through dictatorial regimentation or through conscious efforts toward cultural integration remains to be seen. It is to be hoped that it will be achieved through education, broadly conceived to include not merely formal schooling, but also popular participation in open forums, library study groups, little theater productions, community festivals, civic planning, and community art projects. No matter which method prevails, the inevitable forces of change will press the outcome. It is but a question whether our society chooses to be the victim of change rather than the master of it. If the method of dictatorship is followed, however, the opportunity for developing a distinctively American culture will be lost, perhaps for centuries. Our democratic tradition is almost the only distinctive characteristic of our society. The transplantation of foreign ideologies to this country would merely result in the regimentation of our culture in imitation of a foreign model.

America's road to culture, it is to be hoped, will continue to be the broad road of democracy, a highway of many lanes on which four-, six-, eight-, and twelve-cylinder minds travel at their own speed, and under their own power, toward the goal of an increasingly happier society. Along the route are stop-and-go signals and convenient guide posts to maintain a safe and orderly flow of traffic; but there are no signs saying *This road reserved for Cords, Lincolns, and Cadillacs; Fords take this detour.* Firm but courteous traffic officers patrol the highway to protect the public from reckless drivers or road hogs. And although this highway is maintained in excellent repair, opportunities for improvements are constantly capitalized. As the increase in traffic warrants, dangerous curves and intersections are eliminated. Portions of it are at times rerouted through more scenic landscapes. Although some travel farther than others toward their destination, the trip is sufficiently full of satisfactions to be worth while as an experience in itself.

The first sections of this highway have been carefully laid over a period of nearly three centuries. There is at present some disagreement regarding the exact route that new extensions of the highway should follow. Although the actual engineering operations will have to be executed under competent leadership, it is to be hoped that in the choice of routes the most direct and scenic approach to American ideals will be chosen. In the choice of route the needs and interests of those who are to travel over it are paramount, and it is therefore essential that all who are to use the highway have a voice in the determination of the course that it shall take. We must see to it that the highway is planned to serve not only the present but also the future. We must see to it that the highway is broad enough to accommodate traffic without congestion and without the hazards to safety that poor planning and construction entail. Otherwise our society will have to pay dearly for the maintenance of an unnecessarily burdensome and expensive ambulance patrol to take care of the casualties.

Translated into everyday terms, this implies that we must fire ourselves with a creative view of life. We must teach our children that there is no final America yet, that our national life and culture are still in the building, and that in the development of this culture we can all be builders together. We must provide youth with abundant models of the finest examples of the art, music, and literature of all the ages and of all peoples in order that they may be inspired to capitalize all their resources in the building of a creative and enlightened American way of life. But in so doing we must avoid giving youth the impression that culture consists only in books to be discussed in the parlor, or that art is merely something to be stored in a museum and looked at, catalogue in one hand, a lorgnette in the other. We must lead young people to realize that art can be an integral part of life—that art exists in everything worth while that is done beautifully, be it a creation of the head, heart, or hand. We must lead them not merely to appreciate art, but to live with it and through it. And such a translation of art into human living cannot be achieved merely by sitting down and memorizing or admiring the art of past generations.

We must say to our young people: Here is the finest that the genius of mankind has so far produced. In these treasures are expressed man's noblest aspirations toward the ideal. You have the advantage of profiting by the lesson of their successes, their limitations, and their mistakes. It is well that we understand and appreciate this heritage. It is still more important that we use it in building our own contribution to the progress of mankind.

For nothing has been done so perfectly that it cannot be done better. The finest music has not been composed even by Wagner or Bach; the finest plays have not been written even by Shakespeare; the best pictures have not been painted even by Raphael—the best we have today, perhaps; but greater plays can still be written, finer music can still be composed, better pictures can still be painted and, what is more, the world *needs* them, and they *will* be produced someday by somebody, and why not by some of *you?* For

> Shakespeare was the son of a bankrupt butcher and a woman who could not write her name. Beethoven was the son of a consumptive mother, herself the daughter of a cook, and a drunken father. Schubert was the son of a peasant father and mother who had been in domestic service. Faraday, one of the greatest scientific experimenters of all time, was born

over a stable, his father an invalid blacksmith and his mother a common drudge. Such facts as these underlie democracy. That is why, with all its discouraging blunders, we must everlastingly believe in it.[1]

Somehow the school has given many people the strange notions that the world is all finished, that everything is settled and done, that the finest conceivable art, literature, and form of government have already been achieved, and that there is nothing left for anybody to do but to sit down and memorize or appreciate it. And, of course it is all a lie!

Apparently this false notion is by no means rare; for one still finds many citizens who spend all their energies embalming the past and themselves with it, rather than utilizing its contributions for the enrichment of life in the present and future. We are still training too many of our youth to be museum curators and undertakers, knowing full well that culture is a living thing that thrives only through the creative genius of the race. That is bad for America. It is bad for any society. What has youth to live for—except for its own selfish ends—if everything in the world is done and finished? What is to become of democracy if it closes the door of opportunity to do better?

We must enable young people to travel the road of American culture as far as we have built it. But having directed their gaze to the past, we shall make sure that they turn their eyes to the future; and we shall encourage them to continue the building of the highway as their opportunity to make a creative contribution of their own to human culture. Given this guidance, they will discover for themselves that this opportunity need not be a task, but a creative use of human endeavor whose satisfactions can lie not only in its achievements, but also in the joy of the doing itself. This is our creative role as adults in life, and as teachers of the language arts in helping to build the world of tomorrow.[2]

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[1] Harry Emerson Fosdick.

[2] WALTER V. KAULFERS, *Modern Languages for Modern Schools*, pp. 455–501, McGraw-Hill Book Company, Inc., New York, 1942.

PART VI
Illustrative Materials for Class Use

MEXICO—LAND OF THE PEONS

Written and Produced by 10B Social Living Class, Manual Arts High School

DIRECTED BY HELEN MILLER BAILEY

Prologue

Characters: Montezuma
Priest
Courier
Two messengers
Four guards
Singers

SETTING: Montezuma's throne room. Scene opens with singers. *Montezuma Chant,* when Montezuma enters.

MONT.: That is fine, but where's the little dancer? (*Slave girl—does dance*) Well done, my faithful subjects.

ALL: Thank you, oh Great One.

1ST SUB.: We are happy that we please you.

MONT.: What may I do for you, my subjects?

2D SUB.: Please tell us the story of our people.

MONT.: Of course, I shall tell you a story about our people. We were once a great nomadic tribe, going from place to place. Then one day our valiant warriors captured a great eagle. Our medicine man told the warriors to release the great bird and follow it. It finally came to the middle of a swamp. There the warriors built the beautiful city and buildings we have today. From the ranks of these great warriors arose a great man. He is called Quetzálcoatl, as you should know. He was skilled in all the trades, and led the people to greater heights than was reached by any civilization. Other rulers of our empire have tried to follow his examples, hoping to gain as much renown as he had. The priest has told me Quetzálcoatl will return very soon and again lead. We all hope he does. I hope I have enlightened you on the subject.

1ST SUB.: It is a wonderful tale.

4TH SUB.: Perhaps if it hadn't been for this leader, our city wouldn't have been built on these many canals.

COURIER: (*Kneels before Montezuma*) These, oh, Great One, are from the surrounding empires. All have contributed but one.

Mont.: How dare they disobey me? Do they not know that whosoever shall cross the path of Montezuma shall die?

Courier: What are your wishes?

Mont.: Dispatch a group of warriors to raid their cities.

Courier: Your wish is my command. (*Bows out*)

1st Mes.: Ehuama, the coast messenger sighted many strange ships off the coast.

Mont.: What? Begone, my maidens! Guard! Send for the High Priest. (*To messenger*) When were they sighted? From where do they come?

1st Mes.: They were sighted but a few hours ago. No one knows from whence they come.

Priest: Why have you sent for me at this late hour?

Mont.: Repeat what you have told me.

1st Mes.: Many strange boats have been sighted off the coast.

Priest: Did I not predict a great happening?

2d Mes.: I bring more news of the arrivals. They are fair of skin, and bring strange creatures and terrifying noises.

Priest: Quetzálcoatl!

Mont.: Quetzálcoatl? Guards, prepare an envoy to welcome the strangers. Messengers, go with the envoys and learn more of these people. (*Room cleared of everyone but Montezuma and priest*)

Priest: We did not wait so long for our great leader, Quetzálcoatl, for now he has returned. Montezuma, give up your throne to the rightful one. Beware, Montezuma. Quetzálcoatl is God. (*Leaves*)

Mont.: (*Walking up and down*) It cannot be! I will not believe it.

Act I

Scene I

Characters: Cortés
Marina
Alvarado
Pedro
1st envoy
2d envoy
Soldiers

(*1st and 2d Soldiers on stage*)

1st Sol.: ¿Por qué no está aquí Cortés?

2d Sol.: Él cree que siempre tiene mucho tiempo para hacer las cosas. Él siempre llega tarde. ¡Yo estoy tan cansado!

1st Sol.: Yo quiero ir a España donde comíamos todo lo que nos gustaba.

5th Sol.: Ayer comimos un poco. Pero ya tenemos hambre otra vez. (*All enter*)

PEDRO: Es una noche oscura; no hay luna y las estrellas están muy lejos de nuestro campo. Todo está sereno.

5TH SOL.: Pedro, cante usted una canción. Todos saben que no estamos contentos. Por eso ¿por qué no cantamos?

PEDRO: Cantaré si todos cantarán después. (*Peter sings*)

5TH SOL.: ¡Ya viene Cortés! ¡Silencio! (*Cortes enters*)

COR.: (*Angrily*) ¿Por qué hablan tanto? Tenemos trabajo que hacer. ¿Dónde están los mapas? (*Looks at maps. Boys sing. Solo by Peter. 1st and 2d soldiers leave*) ¡Cállense Uds.! !Yo no puedo pensar cuando hay tanto ruido! (*Commotion outside and soldiers enter*)

1ST SOL.: ¡Cortés, nosotros capturamos alguna gente que estaba cerca de nuestro campo! Hay una muchacha india con nosotros. (*Soldiers together*) ¡Una muchacha! ¡Una muchacha! ¡Qué bonita es!

COR.: Llévenla aquí. ¿Quién es esta muchacha? ¿De dónde viene?

2D SOL.: (*Brings prisoners to Cortes*) Aquí están las cautivas.

COR.: ¡Ay! ¡Ay! Si pudiéramos hablar su lengua tal vez podríamos aprender más de la ciudad hacia el oeste.

MAR.: Yo sé hablar español.

COR.: ¿Quién habla? ¿La niña? (*Looks about*)

MAR.: Es la verdad, señor.

COR.: ¿Cómo aprendió a hablar español? No hay indios aquí que hablan español. (*In surprise*)

MAR.: Cuando era muy joven algunos hombres rubios me llevaron a Cuba. Vivía allí muchos años y aprendía su lengua.

COR.: ¿Habla Ud. la lengua india también?

MAR.: Sí, señor. (*Cortes calls Alvarado aside*)

COR.: Esta muchacha será de gran uso para nosotros. Tenemos que guardarla. (*To Marina*) ¿Quién es esta gente?

MAR.: Este hombre es el jefe de mis paisanos, los Tlaxcalanes.

COR.: Dígame, señorita, ¿dónde vive Ud.?

MAR.: A una corta distancia de aquí. Quisimos ver a la gente que había llegado pero sus hombres nos capturaron.

COR.: Lo siento mucho pero ahora su jefe y sus hombres pueden ir. Yo quiero que Ud. se quede aquí con nosotros. ¿Le gusta, señorita?

MAR.: Sí, señor Cortés. Yo me quedo con Ud.

CHIEF: Tell him, Marina, that you will serve him.

MAR.: El jefe dijo que puedo quedarme con Ud.

COR.: Guardia, venga acá; tome Ud. esta gente a sus casas; ellos son simpáticos y pacíficos. Esta muchacha, que se llama Marina, se queda aquí. Adiós! (*Men leave. Cortes sits poring over maps and Alvarado enters. Alvarado waits for Cortes to look up*)

ALV.: Los indios no parecen bélicos sino curiosos. (*Guard enters, waits for Cortes to speak*)

COR.: Pues, ¿qué quiere Ud.?

Guard: (*Excitedly*) Algunos indios se acercan. Están bien abrigadas en ropas ricas.

Cor.: (*To Alvarado*) Vaya Ud. e invíteles a entrar en el campo. (*Alvarado starts to leave*) Un momento, Alvarado. Traiga Ud. Marina aquí. Ella puede interpretar lo que diga el hablador.

Alv.: Pues bien, señor. (*Exits*)

Cor.: Dígales Ud. que entren (*Alvarado enters, and envoys after being called by Marina*) ¿De dónde vienen Uds.?

Mar.: (*Translating to envoys*) Cortes wants to know where you come from.

1st Env.: We come from Tenochtitlán. Our mighty ruler, Montezuma, sends his greetings and many presents, but you cannot come to the city.

Mar.: (*To Cortes*) El dice que vienen de Tenochtitlán. Su rey, Moctezuma, envía muchos regalos, pero Uds. no pueden venir a la ciudad.

Cor.: Dígame algo de su ciudad.

Mar.: (*To envoys*) Tell Cortes about your city.

2d Env.: It is a very splendid city, ruled by the great Montezuma.

Mar.: (*To Cortes*) Cortés, es una ciudad espléndida bajo el mandamiento del gran Moctezuma.

Cor.: ¿De dónde vienen aquellas riquezas?

Mar.: (*To envoy*) Where do these riches come from?

2d Env.: From our many mines.

Mar.: De sus muchas minas.

1st Env.: It does not please me to ask you, but where do you come from?

Mar.: Ellos quieren saber ¿de dónde viene Ud., Cortés?

Cor.: Yo soy Hernán Cortés, representante del rey de España. Yo quiero ir a su emperador.

Mar.: He is Cortes, representing the king of Spain, and wants to see your emperor.

1st Env.: No, no, no. Montezuma wishes it not.

Mar.: (*To Cortes*) Moctezuma no quiere que Ud. vaya a Tenochtitlán.

Cor.: (*Shrugging*) Pues bien, pero vengan Uds. Yo quiero ver los regalos.

Alv.: ¡Miren Uds.! ¡Anillos de oro! (*Picks up objects*) ¡Estatuas de oro! ¡Yo creo que toda la ciudad es de oro! (*All gather around box of gifts*)

Cor.: Dígale a Moctezuma que le damos gracias.

Mar.: (*To envoys*) Cortes says to give thanks to Montezuma. (*Envoys exit. Chief enters and bows*)

Cor.: Marina, dígale Ud. que quiere que él queme los buques.

Mar.: (*To chief*) Burn the ships.

Chief: I am at your service, Cortes.

Mar.: Él es su servidor.

Cor.: (*Laughs loudly*) ¡Oro, oro, oro! ¡Por fin!

Scene II

Cortes and the remainder of his men, from the battle with the Tlaxcalans, began their 250-mile journey to Tenochtitlán, the capital of the Aztec empire, with Montezuma as its ruler. The splendor and beauty of the city as Cortes gazed upon it will never be equaled again in all history to come.

At the edge of the city Cortes was met by Montezuma and escorted in great state to the palace, but he was virtually Montezuma's prisoner. The Indians crowd about the palace steps eagerly waiting for Cortes to speak.

Characters: Montezuma
Cortes
Alvarado
Marina
Priest

(*Montezuma comes out onto the palace steps from within. He raises his arms, palms forward, to quiet the people. The murmur of voices subsides*)

MONT.: My people, the gods have been good in returning to us our beloved Quetzálcoatl. (*People cheer*) He has come back in order to help us better our work, to plan our future, and develop our learning. He will be our teacher; we, his pupils. Many long centuries have we waited for his return; men have lived and died waiting and watching. Great grandsons of the men who first saw him, see him today and feel that they have been blessed with the privilege of doing so. History to come will remember his return to Tenochtitlán. Stories will tell of his coming and of the help and advice he gave us. Long have we waited for the day and finally it has come. Our patience has been nobly rewarded. Great is our joy and happiness in receiving him and we must show it to him. There shall be great fiestas in his honor. In this way can we fully express to him our feelings (*Raises hands towards the heavens*) Oh, Mighty One above, who guides and protects us always, we humbly send thee our thanks. A sacrifice to each of you will we give as our token of gratitude. Our beloved god, Quetzálcoatl, you can't imagine how happy we all are that you came back to us. You saved us.

COR.: (*To Marina*) ¿Qué dice?

MAR.: Todos los indios piensan que usted es Quetzálcoatl. Ellos están muy contentos.

COR.: Dígales usted muchas gracias por su hospitalidad pero no les diga usted que yo no soy Quetzálcoatl.

MAR.: (*To the Indians*) Quetzálcoatl wants to thank you for your hospitality. You have been very kind to all of us.

MONT.: We can never repay him for coming back to us.

ALV.: (*To Cortes*) Usted es muy popular con los indios. ¡Ellos piensan que usted es un dios! ¡Usted un dios! ¡puf! ¡puf!

COR.: Ahora podemos obtener las riquezas y vamos a obtener Méjico para España.

PRIEST: (*To Montezuma*) May I speak to you a minute alone?

MONT.: You may speak to me, but only if what you have to say is important.

PRIEST: It is very important for all of us.

COR.: ¿Qué dice?

MAR.: El quiere hablar con Moctezuma.

PRIEST: Montezuma, I am positive that man out there isn't Quetzálcoatl.

MONT.: What do you mean?

PRIEST: Does he look like Quetzálcoatl?

MONT.: He does indeed. He looks just like him.

PRIEST: Maybe he looks like him, but he doesn't speak our language. He doesn't believe in our religion.

MONT.: Just the same he is Quetzálcoatl. He has come back on the exact date that he told us he would, and he looks just like our ancient god. He has come to save us.

PRIEST: No one can change my mind. He isn't Quetzálcoatl.

MONT.: You had better watch what you say against Quetzálcoatl. (*To Marina*) Tell Cortes he may have anything he wants in my palace.

MAR.: Moctezuma dice que usted puede tomar lo que usted quiere.

COR.: Es mejor que ellos no digan esto porque nosotros vamos a obtener todo en este palacio y vamos a obtener Méjico para España.

PRIEST: (*To Montezuma*) They are always talking secretly. It seems to me that they are planning something.

MONT.: I think you are the most suspicious person I have ever seen. You had better not talk against Quetzálcoatl, because he will punish you.

COR.: Dígale a Moctezuma que yo quiero hablar a solas con él.

MAR.: Quetzálcoatl wants to speak to you alone. Will you please send all of your people away?

MONT.: I am willing to do anything for him. (*To the people around him*) Will all of you please leave? I must speak to him alone.

ALV.: ¿Qué vas a decir a Moctezuma?

COR.: Yo voy a decirle que yo no soy Quetzálcoatl. Yo voy a obtener Méjico para España. (*Turning to Montezuma*)

COR.: Yo no soy Quetzálcoatl. Yo soy el valiente Cortés. Yo vine a Méjico con mis valientes soldados para obtener Méjico para España.

MAR.: (*To Montezuma*) He is not Quetzálcoatl. He is the brave Cortez who came with his brave soldiers to Mexico to capture it for Spain.

MONT.: Did you say he isn't Quetzálcoatl? I can't believe it! You are a traitor to your own people. You should be ashamed of yourself.

Why didn't I listen to the priest? I should have suspected something. He doesn't speak our language or believe in our religion.

Cor.: Yo insisto en que todos los sacrificios se detengan.

Mar.: He insists that all the sacrifices stop immediately.

Mont.: That is our religion. We can't stop. The gods will be angry.

Mar.: Él dice que el sacrificio es la religión de los indios.

Cor.: Yo quiero que los sacrificios se detengan ahora.

Mar.: He wants the sacrifices stopped.

Mont.: I can't do anything about it. If the people want to stop them, I am willing, but we can't, for the gods will punish us.

Mar.: (*To Cortes*) Él dice que él no puede hacer nada.

Alv.: Nosotros queremos todas las riquezas para España y también queremos Méjico para España.

Mar.: They want Mexico for Spain and they want all the goods here.

Cor.: Vamos a construir un Méjico nuevo. Vamos a traer la religión católica. Los españoles van a ser los emperadores de Méjico. Los indios van a ser nuestros esclavos.

Mar.: He is going to rebuild Mexico, and spread the Catholic religion. The Aztec gods are going to depart forever, and so will the sacrifices. The Spaniards will be the rulers and you, their slaves.

Mont.: (*To Marina*) You should be killed for doing this. You betrayed your own people. (*To everyone*) Oh, why didn't I listen to the priest. I am the chief cause of all this trouble. The Indians, who rightfully belong here will be slaves. Now the Spaniards will take Mexico. I can't possibly fight against them. I should have suspected that he wasn't Quetzálcoatl. I don't know what the gods are going to do to me. They will punish you too, Marina. Gone is the Indian rule, gone are the sacrifices, and gone are our gods. We are going to be slaves all the rest of our lives, and because of me. (*His face is in his hands*) Never again will our people till their own land and grow corn for themselves in peace.

Cor.: Vámonos. (*Cortes takes Montezuma by both hands and holds him. Montezuma's head is down*)

Act II

Characters: Don Pascual
Doña Teresa
Carmen
Pancho
Pedro
Father Hidalgo
José

Setting: The scene opens in a large hacienda; the stronghold of the small village of Querétaro nestling in the valley. The peons' main occupation is the growing of corn, wheat, etc. As the curtain rises we are gazing into the porch of the hacienda Guerrero, owned by Don Pascual. It is in the year 1810. (*Don Pascual and Doña Teresa are walking through the patio of their hacienda*)

Don P.: Buenos días, Teresa.

Doña T.: Buenos días, Pascual. I do so hate to complain, but I need a new dress and new shoes.

Don P.: What sort of a dress?

Doña T.: (*Laughingly*) A new dress for the Governor's ball, of course.

Don P.: Would not a dress for the country be better?

Doña T.: (*Tossing her head*) Of course not. My other ball dress is out of style! Do you want me to be laughed at?

Don P.: Of course not, my dear. How many pesos do you need?

Doña T.: I will take the amount from your coin purse, so you will not have to worry about it.

Don P.: Very well. (*Looks toward the door*) What is it, Carmen?

Carmen: Is there anything you wish me to do?

Doña T.: Yes, you may come to town with me to select a new dress for the ball.

Car.: (*Starts*) Immediately! (*Stands there*)

Doña T.: You may wait here for me. I shall be but a moment. (*Turns to husband*) Come in with me a moment.

Don P.: Surely. (*They both exit*)

Car.: (*Looks about, sees 1st peon*) Pedro, come here quickly. Where are José and Pancho?

Pedro: They will be here presently.

Car.: They must hear my news also. I must tell them before we leave for Señora Materno's, who is to make Señora a dress.

Pedro: Here come Pancho and José now.

Pancho: Buenos días, Carmen and Pedro. Why are you so excited?

Car.: I have good reason to be so. Knowing that we are starving, Doña Teresa buys a new dress. What do they care if we go hungry? All Doña Teresa worries about is herself and what dress she should wear to the ball. She does not care what becomes of us.

José: We are helpless in their hands; we can do nothing; we have no leader.

Car.: I have heard Don Pascual speak of a man called Miguel Hidalgo who is supposed to be a friend of the peons.

José: But being a friend is not enough. Others have been our friends, but what has come of it? Nothing.

Pedro: You are right, José. If he wishes to help us, he must be more than our friend. We need a leader.

Pancho: We have opposed the man in one way.

Car.: How?

Pancho: By keeping a little of the corn and wheat.

Pedro: But if they ever discover that we are keeping some of it . . . .

Car.: But we keep so little of it. Surely he would not punish us severely.

José: You know he would punish us to the full extent—the whip.

Pedro: (*Nodding*) We know. Don Pascual is a mean man.

Car.: But we were told by a priest that it was not a sin to keep a little of the corn and wheat that we picked for Don Pascual.

Don P.: (*Enters*) So that is where most of the corn goes! (*The four step backward. Carmen falls to her knees*)

Pancho: It is but a little that we take.

Don P.: Hah! Do you mean to say I lie?

Car.: Oh! No, Señor Pascual, we do not mean that, but it is such a little that we keep.

Don P.: It is a criminal offense to keep even a little of it. Do you not know the Spanish laws, that all you pick must be turned over to the owners of the hacienda? You know the penalty—the whip.

Car.: Oh! No.

José: But we only take corn from our own land.

Don P.: It is not your land, but mine.

José: We inherited the land from our Indian ancestors.

Don P.: It has all been changed. The Spanish government has given me this large grant of land. It is no longer yours. By the decree of the Spanish government, the land was given to the descendants of Cortes and his followers. (*All four shake their heads perplexed*)

Car.: But it is wrong, it is our land; it belonged to our forefathers.

Don P.: (*Angrily*) You dare to contradict me!

Pancho: Is it not fair that we should keep a little of it? We do all the work. We have no help; we ask nothing except to keep a little of the corn and wheat we pick.

Doña T.: (*Entering*) I am ready, Carmen. (*Notices her husband's scowling face*) What is it?

Don P.: These peons dare to contradict me. It is they who have been keeping part of the corn and wheat. Now they dare to say that it is only fair to keep it as it is their land!

Car.: But, Señor . . .

Don P.: Silence!

Doña T.: (*Angrily*) I hope you made certain that they realize that it is our land. So, they have been keeping some of the corn. They must be punished.

Don P.: (*Angrily*) They shall. (*To Carmen*) You have spied upon us, telling the others what we say and do. For this, you also shall be whipped.

Car.: (*Pleadingly*) I have told nothing.

Doña T.: (*Laughs*) You must have, and of course you'll be whipped. (*To Don Pascual*) But not today. She must fix the hacienda for the Governor's party. Carmen knows how it must be done. Whip her tomorrow, after the party. It must be a big success.

Don P.: Very well, Teresa, tomorrow then. (*To Carmen*) All your privileges are taken away. Do not leave the hacienda for anything. Anything! Do you hear?

Car.: (*Sobbing*) Si, Señor Pascual. I will not leave. (*Other peons bow their heads*)

Don P.: (*To wife*) Come, I'll accompany you to Senora Materno's. (*Walk offstage*)

José: (*Glaring after Don Pascual*) Some day . . .

Pancho: (*Trying to comfort his sister*) There, there, Carmencita, do not cry. He will forget.

Car.: (*Still crying*) But he will not; Señora Teresa will not let him. (*Shakes head*) I don't understand. The good Father said that it would not bother Don Pascual so very much, as he is so rich. He did not know that Don Pascual is greedy and cruel. (*Other peons enter singing La Golondrina; the four on the porch join in*)

Pedro: (*At song's finish*) Don Pascual has ordered Carmen to be whipped.

All: Why?

Pedro: For the little corn we have kept. Don Pascual accuses Carmen of being a spy.

José: Look! Here comes Father Hidalgo! He's the one who says he is our friend.

Hidalgo: (*Steps on porch*) I have come to speak with you. (*Sees Carmen sobbing*) What is it, my child?

Car.: Señor Pascual has ordered us whipped because we have been keeping a little of his corn and wheat, barely enough to keep us alive. He says that it is criminal to keep even a little. What are we to do?

Hidalgo: It is so everywhere. (*Sighs*) All the peons work and slave for the hacendados and receive nothing in return. Someday there will be freedom for the peons.

Pedro: Do you honestly think so?

Hidalgo: Yes, some day soon the peons will come into their own. I have often dreamed of it. The Spanish oppression will be lifted; the peons will rule. We will once more have what is rightfully ours. We won't starve anymore or be whipped so easily; we'll be our own masters.

Car.: (*Whispers*) A revolution?

Hidalgo: Yes. That is what Mexico needs, a revolution. We must rid ourselves of the Spaniards, give back to the peons what is theirs. Have the peons, the real people of Mexico, hold government positions, lead this glorious country. We are her true people; they are foreigners. What do they care about Mexico's growth or development? All our products are sent to Spain; we can ship nothing ourselves. We are not even allowed to keep any of our own natural products. Spain takes all we have and returns nothing or sends us anything in return. Are we to stand by forever idle while Mexico steadily declines. Are we to sit back and let Spain strip our country, and then leave it? We must fight for Mexico and what we want; there is no other way. I would be the first to find another way besides fighting, but I am convinced there is no other way. We must fight for our freedom, now. Do you not agree?

ALL: Sí! Now is the time.

HIDALGO: You, who are with me, will begin the revolution. We shall free Mexico.

ALL: Viva Hidalgo!

CAR.: *La vida nacional.* (*Starts singing, rest join in and curtain falls as they finish song*)

Act IV

TIME: Modern Mexico, under Cárdenas.

PLACE: Plaza of a small Indian village.

Characters: Dancers
Governor
Teacher
Rosita
Elderly women
Mayor
Groups of people

SETTING: In a small village in the main plaza. Two elderly women are seated on a bench talking. They are dressed in poor Indian fashion.

1ST WOMAN: Is it not a beautiful day? Just right for the fiesta!

2D W.: Fiesta?

1ST W.: Sí, señora, you have not forgotten about the opening of the new agricultural system and the new school?

2D W.: Ah, Señora, how stupid of me. Of course; and everyone is so happy. Just think, Dolores, we now will have plenty of water for our crops, and a new school for our little ones; but most wonderful of all, our land is now all our own. We are at last to have our own rights.

1ST W.: Sí. (*Nods head*) Do you remember the story of Don Pascual?

2D W.: You mean the cruel man, the one who treated the Indians so cruelly, enslaved them, and took all their land?

1ST W.: Yes, that is the man. They say that this is the very land he once owned.

2D W.: Yes, I have been told the same things, and it has been happening all over Mexico. It is well the Spaniards have gone.

1ST W.: Yes, indeed—is not the schoolteacher to be here today?

2D W.: Yes, we are very fortunate in having a new teacher for our school. And isn't our new school nice? Everyone has helped and made it so nice for our little ones to go to. They will learn to do something other than just hard labor. We are indeed fortunate.

1st W.: We will all learn how to read and write.

2D W.: Yes, all those who don't know how are compelled to learn.

1ST W.: It is very well, and besides we will not learn just to read and write, but will paint and learn the laws of the government.

2D W.: Yes, the church will not have so much to say about what we study.

1ST W.: (*Knits on slowly*) Is it not well we are here early? I would not miss the chance to see our governor.

2D W.: Yes, indeed. He has come all the way from our capital. Probably he will not be able to stay very long. Is he not an Indian?

1ST W.: Yes, he is an Indian. It seems we Indians will at last have a place in our government.

2D W.: (*Nods with approval*) Listen, do you not hear singing? The dancers are coming! (*Dancers come in shaking hands and calling greetings to one another. Begin La Cucaracha, and people sing and clap hands. Dance ends and everyone shouts, Bueno, bueno!*)

VOICE: Rosita, sing for us.

ROSITA: Yes, I'll sing. But what shall it be?

VOICE: Oh, sing *Cielito Lindo*. It's so pretty. (*Rosita sings Cielito Lindo; people joining in the chorus. After dance, mayor steps forward and speaks*)

MAYOR: People of our village, we are holding this fiesta in honor of the improvement made in our village and country, under our new president. (*People: ¡Bueno! ¡Bueno!*) In honor of the opening of our new irrigation project which has brought water to our crops, the governor of our state, Querétaro, has come to speak to us at our fiesta. My friends, the governor. (*People clap*)

GOVERNOR: (*Smiles*) I have come a long way to be with you today, but I have been well rewarded by your dancing and singing. With me I have brought two things of importance to your little village. First, I have brought your new teacher, Miss Gonzales, who will speak soon, and second, I have brought the deeds for your land, which your mayor now possesses. He will distribute them very shortly. I have to return to the capital right away to attend a meeting. Before going, I would like to know if you, the people of Mexico, are behind the government in the plans we have set. (*People cheer*) That is well; knowing this, we shall continue our fight for the freedom of Mexico, and bring the Indian back into his own rights. (*People cheer*) Now I would like to present Miss Gonzales.

MISS G.: Today is probably one of the happiest days in your lives, for your village has gained two things, an irrigation system and a public school.

In this school you will be able to learn of the land, to paint and draw, to read and write, and many other things. I am very enthusiastic about the school, and bid you all to come. But now, let's go on with the dancing. (*People cheer and sing*)

Voice: Let's all sing *Allá en el Rancho Grande.*

Group: Sí, sí, let's sing. (*Song ends.*)

Voice: Have Rosita sing again.

Rosita: I'll sing *Carmen Carmela.*

All: ¡Bueno, bueno! (*People join in chorus, and the curtain falls*)

TELÓN

PAN-AMERICAN DAY PAGEANT

Written and Presented by Stanford Language Arts Spanish Class

Directed by Helen Miller Bailey

Cast: Miss L. A. Harbor
Uncle Sam
Colombia
Guatemala
Nicaragua
Brazil
Salvador
Panama
Costa Rica
Ecuador
Paraguay
Uruguay
Spanish Dancer
Peru
Chile
Argentina
Mexico
Petroleum Industry
Machine Industry
Rubber Industry
Small Manufacturers

Pageant

Miss L. A.: Hello, Uncle Sam. Do you know what day this is?

Uncle Sam: Yes, it is April 14th, Pan-American Day.

Miss L. A.: Yes, and I am sure you do not realize how important Latin America is to you and to me. Through me, Miss Los Angeles Harbor, comes an enormous amount of imports. Will you receive these visitors? Some of them are here now.

Uncle Sam: Well, but I can't speak Spanish, so I won't be able to talk to the visitors.

Miss L. A.: But don't you remember, Uncle Sam, with my Spanish background and after the long years I lived under the Mexican rule, I certainly am able to talk Spanish. Spanish is part of my heritage. I'll translate for you. Here are your neighbors from the south, Uncle Sam. From them you get coffee.

Uncle Sam: Well, tell them I am delighted to meet my good friends and neighbors, and that without coffee I would be a nervous wreck.

Miss L. A.: Él dice que tiene mucho gusto en conocer a sus buenos amigos y vecinos y que sin café él estaría muy nervioso.

Colombia: Yo soy Colombia, el país más cerca de los Estados Unidos. Yo mando a Uds. muchas tazas de café cada año por el puerto de la Señorita Los Ángeles.

Miss L. A.: She is Colombia, nearest country in South America. She sends you many cups of coffee through my harbor every year.

Uncle Sam: I am very pleased to meet you and trade with you. I hope our friends and countries may always meet on friendly grounds.

Miss L. A.: Le gusta mucho conocerle y negociar con Ud. Espera que nuestros países siempre se encuentren en términos amigables.

Guatemala: Yo soy Guatemala. Mi deseo acuerda con él de muchas otras naciones de Sud América. Espero que Uds. sepan que tengo otra contribución que el café. También envío grandes cantidades de azúcar a su nación.

Miss L. A.: She is Guatemala. Her wish accords with that of many other South American countries. She wants you to know that besides her contribution of coffee she also sends large amounts of sugar to our nation.

Uncle Sam: May our friendship in coffee and sugar continue.

Miss L. A.: Que continue nuestra amistad en café y en azúcar. And another friend of yours who sends you coffee, Uncle Sam, is Nicaragua. (*Nicaragua bows*) Now I especially want you to meet Brazil, a neighbor of great importance to us.

Brazil: I speak Portuguese at home. Even internationally minded Miss Los Angeles does not understand that. I can speak a little English too and tell you that, besides my coffee, I send you nuts, drugs, and industrial chemicals. So I am of great importance to you.

Uncle Sam: This is indeed a pleasure.

Miss L. A.: And last, but not least, of the coffee-producing countries is Salvador, a small but important member of the Americas.

Salvador: Muchas gracias, Señorita Los Ángeles. Me gustan sus palabras bondadosas. Aquí tiene el regalo de café que los países que producen café mandan cada año por su puerto a los Estados Unidos.

Miss L. A.: She thanks me for our kind words. She brings you a gift of coffee which the coffee-producing countries send every year through my harbor.

Uncle Sam: I appreciate the gift of coffee from my South American friends, but what else comes to me from my neighbors, to the south?

Panama: Muchos países de Sud América le mandan bananas, mi amigo. Yo envío cocos y aceite de cocos tanto como bananas.

Miss L. A.: Many of the South American countries send you bananas.

Costa Rica: Yo represento Costa Rica, una república pequeña prodemocrática de la América Central que envía a los grandes Estados Unidos cacao y bananas.

Ecuador: Y yo, El Ecuador, envío mis regalos de bananas y madera de balsa.

Miss L. A.: Uncle Sam, this is Costa Rica, a small but democratic country, and this is Ecuador on the equator in South America. Both Ecuador and Costa Rica bring you cocoa and bananas.

Uncle Sam: Bananas, chocolate, sugar, and coconuts. Why, for a great part of the desserts and sweets I eat, I am depending on my friends in Latin America. Do I get any other good things to eat from these neighbors to the south?

Miss L. A.: Yes, maybe Argentina, Paraguay, and Uruguay have also come to you today with their gifts. ¿Están aquí la Argentina, el Uruguay, y el Paraguay? ¿Qué han traido ellos al tío Samuel?

Argentina: Los Estados Unidos es uno de mis mejores parroquianos para carne de vaca y cueros. Yo soy la tierra que produce carne de vaca, la tierra de esos famosos vaqueros, los gauchos.

Miss L. A.: She is Argentina. The United States is one of the best customers for beef and hides. She is the land of cattle, the land of those famous cowboys, the gauchos.

Uncle Sam: The gauchos, yes, of course; they are famed in song and story.

Miss L. A.: Perhaps these Latin American friends know that little Argentinan gaucho song. ¿Saben Uds. esa canción *Argentina de los gauchos?* Sí, sí.

All: (*All sing "Ay, Ay, Ay"*)

Paraguay: (*Steps forward with Uruguay*) Nuestros paises envían también carne de vaca y pieles, pero todas las naciones latino-americanas con su herencia española son las casas de canciones y bailes.

Miss L. A.: This is Uruguay and this is Paraguay. They also send beef and hides but they want you to know that the Latin-American countries with their Spanish heritage are the homes of songs and dancing.

Uncle Sam: Surely one of the countries can contribute a little Spanish dance on Pan-American Day.

Miss L. A.: ¿Hay alguien para bailar? (*Spanish dancer*)

Uncle Sam: I can surely say the Spanish words *bravo* and *viva* to thank you. What else comes to me from Latin America?

Miss L. A.: ¿Qué más le viene de la América Latina?

Peru: (*She steps forward with Chili*) Nosotros somos los países de la costa occidental, el Perú y Chile. Mandamos muchas cantidades de nitratos a los Estados Unidos para los explosivos y fecundaciones. Sin nosotros Ud. tendría que obtener su nitrógeno del aire.

Miss L. A.: Chile and Peru are the west-coast mountain countries of South America. They send great quantities of nitrates to us to be manufactured into explosives and fertilizers. Without them we would have to get our nitrogen from the air.

Mexico: De mi país, México, vienen las legumbres frescas, pescado fresco, y frutas frescas por el invierno, cultivados en mi costa semi-tropical al sur del Golfo de California.

Miss L. A.: Mexico sends us fresh vegetables, fresh fish, and fresh fruits, raised throughout the winter season on the semitropical coast below the Gulf of California.

Uncle Sam: I am indeed dependent upon the imports which come into Los Angeles harbor from Latin-American countries. Now, what can we send in return for these gifts that Latin-American countries can use? Where are my friends from the great industries of America who can prepare things to give these visitors?

Machine Manufacturing Industry: I am the machine manufacturing industry of the United States. From my plants and factories, where thousands of Americans are employed, I send all kinds of industrial machinery, industrial chemicals, oil-well equipment, drills and derricks, airplanes and tractors, farm machinery and cars.

Petroleum Industry: I am the petroleum industry of America. We are prepared to send to Central and South America crude oil, fuel oil, gasoline, and kerosene. These countries are among our most important buyers and make it possible for thousands of American citizens to be employed in the petroleum industry here to provide for the export trade.

Rubber Industry: I represent the great tire-manufacturing plants of Southern California. Out of Los Angeles harbor we send tubes and tires to all South American countries.

Manufacturers: I represent the small manufacturers' industry. To Latin America the workers in my plants send cosmetics, canned goods, cloth, musical instruments, paper products, films, cameras, and an unlimited amount of American-made products, which you can find being used throughout South America.

Uncle Sam: Will these be adequate gifts, Miss Los Angeles Harbor?

Miss L. A.: Amigos de las otras Américas, les mandamos muchos productos de petróleo. Les mandamos maquinaria, camiones, automóviles, tractores, herramientas, y aeroplanos. Les mandamos géneros de goma, llantas y tubos. Les mandamos artículos fabricados, juguetes, películas, kodakes, instrumentos de música, y paño. ¿Son éstas las cosas que no hacen Uds. y que necesitan comprar de nosotros?

Argentina: Ésas son las cosas que necesitamos más.

Peru: Debemos comprar productos de petróleo de Uds.

Colombia: Tenemos que tener sus utensilios y equipo si nosotros vamos a desarrollar nuestros campos de petróleo.

Uruguay: Sin sus químicos industriales no podríamos continuar nuestras propias fábricas.

Miss L. A.: Yes, Uncle Sam, they need and want these things, because they are not yet industrial countries, and depend upon your manufactured articles.

Uncle Sam: The best thing about this whole friendly trade is the fact that it provides work for hundreds of thousands of Americans, especially in and around Los Angeles harbor.

Miss L. A.: El tío Samuel se alegra de que el comercio con Uds. provea trabajo para tantos americanos.

Argentina: Somos tan dependientes uno del otro que nunca nos convendrá tener guerra. Esperamos que el tío Samuel siempre tenga ganas de conducir un comercio amigable con nosotros y traer prosperidad a todo el hemisferio occidental.

Miss L. A.: She says that the best thing about the trade between the United States and Latin America is that we are so dependent upon each other that we can never afford to go to war. They hope that you will always be anxious to carry on a friendly trade with them and bring prosperity to the whole Western Hemisphere.

TOPICAL OUTLINE FOR TWO SEMESTERS' WORK—SOCIAL STUDIES

10B Semester

Picturesque Mexico

I. Geography.
  - *A.* Physical characteristics:
    1. High central plateau.
    2. The coastal plains.
    3. Regional differences,
       - *a.* Northern desert: Chihuahua, Coahuila, Sonora, Baja California, Durango.
       - *b.* Central temperate valley: Federal district, Hidalgo, Morelos, Jalisco, Puebla, Michoacan.
       - *c.* Tropical south; Oaxaca, Yucatan, Tehuantepec, Chiapas, Campeche.
    4. Dry and rainy seasons.
  - *B.* Resources:
    1. Oil: Tampico, Vera Cruz.
    2. Silver: Zacatecas.
    3. Maguey and pulque.
    4. Corn (maize), beans: all parts of Mexico.
    5. Sisal, hemp; in Yucatan.
    6. Tropical fruits, bananas, pineapples.
    7. Art objects, native crafts.
  - *C.* Interesting places:
    1. Mexico City.
    2. Guadalajara: blue grass.
    3. Mérida: hemp and Mayan ruins.
    4. Puebla: blue and white pottery.
    5. Oaxaca: serapes.
    6. Taxco: art colony.
    7. Guadalupe: religious shrine.
    8. Tepotzlan: Indian, Aztec customs.
    9. Xochimilco: floating gardens.
    10. Cuernavaca: Cortes' Palace.
    11. Mazatlan: Port town.
    12. Acapulco: Port town.
    13. Toluca: market center, baskets.

        14. Vera Cruz: gulf port.
        15. Lake Patzcuaro: Uruapam, lacquer ware.

II. Customs.
    A. Fiestas.
        1. Different in each village
        2. Ancient tribal dances.
        3. Costume fitting each dance.
        4. Village saint days.
    B. National holidays:
        1. Independence Day, Sept. 16.
        2. Cinco de Mayo, Fifth of May, Battle of Puebla.
        3. Dec. 12, Virgin of Guadalupe.
        4. Special festivals at Christmas, nine days; "piñata" ceremony.
    C. Attempted reform leading to greater tyranny:
        1. Unsuccessful colonization of France under Maximilian, 1863–1866.
        2. Reform of conditions for Indians by Benito Juarez.
        3. Porfirio Diaz; control of government at death of Juarez, 1875.
        4. End of all attempt at reform.
        5. Control of Mexico until 1910 by Diaz; American money interests.
    D. Revolution against Diaz, 1910–1920:
        1. Led by Francisco Madero.
        2. Carranza, Villa, Zapata, Obregon, Calles as subsequent leaders.
        3. Constitution of 1917 ending peon system; land to Indians.
        4. Peace and friendship with United States under Obregon, Calles, 1925.

Modern Mexicans

I. Modern problems of Mexico.
    A. Education:
        1. Rural schools.
        2. Cultural missions.
        3. State *vs.* religious schools.
        4. Agriculture, sanitation taught.
        5. Problems of the very poor.
        6. Teaching Indian culture.
        7. Non-Spanish-speaking tribes.
        8. Bringing modern comforts, running water to the villages.
        9. Friendship chests sent from American schools.
    B. Sanitation:
        1. Federal Department of Health.
        2. Teaching sanitation.
        3. Running water to the villages.
        4. Plague control.

- *C.* Need of universal language.
- *D.* Agriculture and land ownership problems.
  - 1. Breaking up of *haciendas;* large landholdings.
  - 2. Giving land back to Indians.
- *E.* Corrupt politics, need for bloodless elections.
- *F.* American oil investments, clash with President Cárdenas.
- *G.* Church *vs.* government.

II. Mexicans in California.

- *A.* Los Angeles history:
  - 1. Missions.
  - 2. Mexican control.
- *B.* Mexicans here today:
  - 1. Old landed families.
  - 2. Thousands of poor contract laborers brought in since 1900.
- *C.* Mexican centers in Los Angeles:
  - 1. Olvera Street.
  - 2. Plaza.
  - 3. East-side settlement houses,
    - *a.* International Institute, East 4th and Boyle.
    - *b.* All Nations Foundation, East 6th and Central.
    - *c.* Cleland House, Belvedere Gardens.
    - *d.* Brownson House, Boyle Heights.
  - 4. Elementary schools in Mexican districts.

III. Modern Mexican culture.

- *A.* Attempts of Calles and Cárdenas to preserve Indian cultures:
  - 1. Languages, fiestas, dances.
  - 2. Handcrafts.
- *B.* Modern Mexican artistic expression:
  - 1. Revolutionary art: Orozco, Rivera, Goitia; mural paintings.
  - 2. Modern music: Carlos Chaves, Carrillo.
  - 3. Every Mexican inherently a musician and an artist.
  - 4. Mexican artistic expression in *Corridos,* revolutionary ballads, fiesta songs, and dances.
  - 5. Art expression in handcraft, weaving, lacquer, pottery.
- *C.* Mexican literature:
  - 1. Aztec literature.
  - 2. Historians of the Conquest: Bernal Diaz, Father Sahagun, Cortes letters.
  - 3. Writers of the Colonial Period: Alarcon, Sor Juana Inez de la Cruz.
  - 4. Writers of the Independence Period, 1810–1900; Letters of Madam Calderon de la Barca; poems of Gutierrez Najera, Justo Sierra.
  - 5. Revolutionary writers: Amada Nervo, Gonzalez Martinez, Guzman, and the revolutionary novel.

10A SEMESTER

The Struggle of Democracy against Communism and Fascism as Exemplified in the Spanish Civil War

I. The clash of political philosophies.
  A. Development of democracy:
    1. British backgrounds.
    2. Fanatics in United States today.
    3. Successes and struggles in other countries, France, Scandinavia, etc.
  B. Development of the philosophy of Fascism:
    1. Italian backgrounds,
      a. Italy and the war.
      b. Rise of Mussolini.
      c. Gradual development of a political ideal in Italy after 1922.
    2. German backgrounds,
      a. German unification and policies under Bismarck
      b. Defeat in World War.
      c. Turbulent and hopeless years of the German Republic.
    3. Definite philosophy of regime,
      a. Hitler's life and book, *Mein Kampf.*
      b. Formation of the Nazi party.
      c. Hitler as dictator since 1934.
      d. Nazi expansion plans for Central Europe.
  C. Development of the philosophy of Communism:
    1. History of the socialistic philosophy,
      a. Early attempts of the socialistic experiments.
      b. Writings of Karl Marx.
      c. Socialistic uprisings in Europe throughout the nineteenth century.
      d. Tenets for socialism adopted into modern living.
    2. The Communistic liberals in Russia,
      a. Plans for the revolution over a period of time; work of Lenin and his followers.
      b. Background of czarist Russia; causes of unrest.
      c. The revolution of November, 1917.
    3. The Russian government today,
      a. Stalin as opposed to Mexican Communism.
      b. Progress of Russia under five-year plan.
      c. Russia's foreign policy in Europe today.
    4. Advance of Socialistic philosophy, labor and ultra-liberal parties throughout the world as opposed to Stalinist dictatorship in Russia.

- *D.* Comparison of three political philosophies:
    - 1. Use of propaganda.
    - 2. Dictatorships.
    - 3. Attitude of the people involved.

II. Clash of philosophies of the Spanish Civil War.

- *A.* Backgrounds of Spain:
    - 1. Spain as a monarchy over a period of 500 years.
    - 2. Racial amalgamation of Moors, Jewish, Castilians.
    - 3. Slow industrial progress, 200 years retarded.
- *B.* Republicanism in Spain, the attempt at a democracy:
    - 1. The revolution of 1931,
        - *a.* Establishment of a republic.
        - *b.* Gradual attempt at reform.
        - *c.* Problems of land distribution, education, political readiness for democracy.
    - 2. Conservative reaction, 1934.
    - 3. Liberal gains in the election of 1936.
- *C.* The Spanish Civil War:
    - 1. Rise of Franco and the Fascistic party.
    - 2. Outbreak of war against the Republic, July, 1936.
    - 3. Disagreement among liberal factions; regulations of money and war materials and other disadvantages of the loyalists' side.
- *D.* Problem of intervention and clash of philosophies:
    - 1. The Nazis and Fascists in Spain.
    - 2. Help from liberal and radical sympathizers.
    - 3. English and French attempt at a neutrality policy.
- *E.* End of Spanish Civil War, April, 1939:
    - 1. Sufferings of the masses.
    - 2. Franco's present position.
    - 3. Fascistic domination.
    - 4. Problems of reconstruction.
    - 5. Spain, a laboratory of political philosophies.

SECOND UNIT OF 10A

Pan-Americanism and Other Suggested Cures for War Hysteria

No outline was made by the students during this unit, but the following seven questions were used as a guide for the subject-matter content of the last ten weeks of work:

1. What is the position of Los Angeles in world trade, and why is Latin-American trade so important for Los Angeles harbor?

2. What is the geographical and historical background of Latin America which has made this a region exporting raw products and importing industrial products?

3. Why are the Fascistic nations desirous of monopolizing Latin-American trade, and what is the menace of this to American democracy?

4. Is it necessary, either for the above reason or because of America's traditional attitude towards South America, for the United States to protect the entire Western Hemisphere with arms?

5. Can cooperation through the Pan American Union serve as a better form of protection?

6. What are the history and probable future of other international unions? (For example, the League of Nations and the modern World Court arrangements.)

7. Should we, the nations of the Western Hemisphere, and especially we, the students of the Manual Arts High School, personally prefer world organization to world war? What have we to fear from war as individuals?

10B SEMESTER

Unit on Picturesque Mexico

First Week:

Monday: Registration.

Tuesday: Class introduction. Orientation to Manual Arts.

Wednesday: Talks by student-body officers. Motion pictures on Mexico.

Thursday: Talks by senior-class officers. Plan made for work of unit.

Friday: Election of class officers. Formulation of class rules. Weekly music class.

Second Week:

Monday: Lesson by librarian on use of library. Plan of projects. Colored slides on Mexico.

Tuesday: School holiday.

Wednesday: Orientation lesson in school library.

Thursday: Diagnostic English test given and corrected.

Friday: Music. *Iowa Silent Reading Tests.*

Third Week:

Monday: Work on art projects. Listed two sources of information on Mexico.

Tuesday: *Otis Intelligence Tests* given. Discussion of leisure reading. Mimeographed lists of travel books passed out.

Wednesday: Drill on note taking on Rugg's *Changing Governments and Cultures*, chapter on Mexico.

Thursday: Note taking on Rugg book. Regulation tenth-grade work on vocational guidance.

Friday: Motion pictures on Mexico. Music class.

Fourth Week:

Monday: Work on art posters. Reading from library books on tours of Mexico. Note taking.

Tuesday: Entire afternoon on field trip to Olvera Street, Spanish quarter of Los Angeles.

Wednesday: Notes from travel books.

Thursday: Work on map of Mexico. Practice making outlines. Class outline made of picturesque Mexico unit.

Friday: Music class. Technique of making individual research explained. Requirements for notebook planned. Topics for individual research chosen.

Fifth Week:

Monday: Individual work on research topics. An hour on art project.

Tuesday: Individual research in library. Maps completed in classroom.

Wednesday: Individual outlines made on research topics.

Thursday: Creative stories written in class for two hours on material collected in individual research.

Friday: Music class. Class divided into committees to present skits on individual research.

Sixth Week:

Monday: Finished our Mexico poster in art. Three committee groups presented oral skits.

Tuesday: Oral skits presented by committees.

Wednesday: Outside reading book reviews. One hour oral, one hour written.

Thursday: Class time to get notebooks in order.

Friday: Notebooks due. Discussion and testing on unit. Music class.

Seventh Week:

Monday: Plans for art projects. Pretesting on Mexican history.

Tuesday: Mexican history material translated from Spanish reader.

Wednesday: Organization of remainder of unit and notebook requirements worked out cooperatively.

Thursday: Chapter on the coming of the Spaniards in Rugg's *Changing Civilizations in the Modern World.* Note taking.

Friday: Music class. Discussion of Indian peoples in the Americas. Reading on Indian cultures in Major's *The Southwest in Literature.*

Eighth Week:

Monday: Plans to write scenes from the drama of Mexican history as individual plays. Art projects assigned. Scenery for play. Maps on geographic locations of ancient peoples of Mexico.

Tuesday: Both hours devoted to field trip to Los Angeles County museum. Heard lecture on ancient civilizations in Mexico.

Wednesday: Individual reading on sets of American colonial histories containing material on Spanish exploration. Note taking.

Thursday: Note taking continued. Also work (from sets belonging to California history class) on Spanish missions in California.

Friday: Music class. Discussion of California as a lost colony of Spain.

Ninth Week:

Monday: Work on scenery. Plans for art project. Read poems and stories on Spain, and the *Southwest in Literature.*

Tuesday: Continued work on *Southwest in Literature.* Plans for writing individually scene two on Mexico under Spain in the drama of Mexican history.

Wednesday: Field trip to Southwest Museum of Indian culture, and to typical Spanish ranch house.

Thursday: Map of Spanish explorations. Individual work on scene two of the drama of Mexican history.

Friday: School holiday.

Tenth Week:

Monday: Art work on scenery plans. Chart of Mexican history from the *Scholastic Magazine,* May 9, 1937.

Tuesday: Parallel columns on chart; Mexico *vs.* European history.

Wednesday: Translation from Spanish reader of stories of Mexican independence. Plan worked out for actually writing and producing a play as an entire class project.

Thursday: Idea of an actual play discussed.

Friday: Subject matter outline of Mexican history worked out on blackboard.

Eleventh Week:

Monday: Plans for individual block print Christmas cards with a Mexican theme. Topics for individual research on Mexican history chosen.

Tuesday: Two hours in the library on research.

Wednesday: School assembly. One hour on research.

Thursday and Friday: Thanksgiving holiday.

Twelfth Week:

Monday: Made linoleum block prints. Worked on plans for play.

Tuesday: Two hours writing creative stories on individual research topics on Mexican history.

Wednesday: Rehearsals for committee presentations of research.

Thursday: Both hours given to committee presentations.
Friday: Music lesson. Planned music for play. Finished skits.

Thirteenth Week:

Monday: Worked on block prints. Plans for actual play.
Tuesday: Description and testing on Stuart Chase's *Mexico*.
Wednesday: Outside reading book reviews. One hour oral. One hour written.
Thursday: Continued testing of Stuart Chase's *Mexico*.
Friday: Notebooks due. *Jarabe* dance learned by class in music. Motion pictures on the oil industry in Mexico.

Modern Problems of Mexico

Fourteenth Week:

Monday: Work on linoleum blocks. Plans for the entire unit worked out by class.
Tuesday: Writing and plans for actual play production.
Wednesday: *American Observer* article on President Cárdenas discussed and notes taken.
Thursday: Panel discussion on Cárdenas' government. Plans for the play continued.
Friday: Music lesson. Work in classroom on *Jarabe* dance and Spanish words of song to be used in play.

Fifteenth Week:

Monday: Finished block prints and printed them for Christmas cards. Read and discussed Community Chest pamphlet on welfare work among the Mexicans in Los Angeles.
Tuesday: Work in the library collecting magazine articles on five problems of modern Mexico.
Wednesday and Thursday: Plans for party in conjunction with another integrated Spanish class to celebrate Mexican Christmas. Rehearsal of play, *Las Posadas*, to be given over mock radio.
Friday: Mexican Christmas party.

Sixteenth Week:

Monday: School holiday.
Tuesday: Final plans for actual play giving. Began actual making of scenery for stage.
Wednesday: Speaker on Mexican welfare from settlement house. Movies from settlement house.
Thursday: Field trip for entire afternoon to Mexican welfare centers in Los Angeles City.
Friday: Play rehearsal in music room. Movies of oil situation.

Eighteenth Week:

Monday: Panel discussion on modern problems of Mexico based on magazine articles. Play rehearsal.
Tuesday: Panel discussions and play rehearsals.
Wednesday: Panel discussions and play rehearsals.
Thursday: Panel discussions and play rehearsals.
Friday: Summarized panel discussions. Rehearsed play in music room with singing and dancing.

Nineteenth Week:

Monday: Subject-matter outline of whole unit on modern problems. One-hour play rehearsal.
Tuesday: Finished subject-matter outlines. One-hour play rehearsal.
Wednesday: Written book reviews of outside reading books. One-hour play rehearsal.
Thursday: Test on entire unit. Play rehearsal.
Friday: Play rehearsal in music room. (Play rehearsals also held in the morning before school and during study hall period, on actual Little Theater stage throughout entire two weeks.)

Twentieth Week:

Monday: Dress rehearsal for play.
Tuesday: Play given in Little Theater before tenth-grade classes. Second hour spent cleaning up after play, sorting out properties.
Wednesday: English practice. Individual cards scored for mistakes in usage.
Thursday: Continue English evaluation work.
Friday: Short periods. Last day of semester. Grade cards given out.

10A Semester

First Unit: The Struggle of Democracy against Communism and Fascism as Exemplified in the Spanish Civil War

First Week:

Monday: Registration.
Tuesday: Class readjustments in regular schedule.
Wednesday: Current event discussion. Survey test on Spanish history and backgrounds of Spanish Civil War.
Thursday: Reading from *American Observer* on Spanish Civil War.
Friday: Maps and discussion of news events of the Spanish Civil War backgrounds.

Second Week:

Monday: Schedule for unit planned.

Tuesday: Music lesson (Music every Tuesday throughout the spring semester). Reading and note taking in Rogers, Adams, and Brown *The Story of Nations* on backgrounds of modern Europe.

Wednesday: Continue background of modern Europe reading. Art class (class went to art teacher every Wednesday throughout second semester).

Thursday: Reading and discussion from Rugg's *Changing Governments and Cultures* on background of Communistic philosophy and the developments of modern Russia.

Friday: Continue Rugg book reading on Russia.

Third Week:

Monday: Note taking on Rugg book. Chapters on developments of modern Communistic philosophy.

Tuesday: Music class. Read Rugg book on backgrounds of modern Germany and Italy and philosophy of Fascism.

Wednesday: Art class. Reading and discussion from Rugg book on philosophy of Fascism.

Thursday: Continued Rugg book on philosophy of Fascism in modern Germany.

Friday: *Reader's Digest* articles on Spanish Civil War.

Fourth Week:

Monday: Background of Spain in the *Stories of Nations.* Note taking.

Tuesday: Music class. *American Observer* articles on the history of Communism and Fascism.

Wednesday: Art class. *American Observer* article on the history of democracy.

Thursday: Oral and written testing on Washington Irving's *Alhambra* as a background for modern Spain.

Friday: Discussion of philosophy of Communism, Fascism, and Democracy. Written test on these competing philosophies in the Spanish Civil War.

Fifth Week:

Monday: Reading of Galsworthy's *Silver Box* to show difficulties of democracy in modern England.

Tuesday: Music class. Read *Silver Box* in parts.

Wednesday: Art class. *Silver Box.*

Thursday: Finished *Silver Box.*

Friday: English practice. Discussion of the aim of *Silver Box.*

Sixth Week:

Monday: Began reading of Zangwill's play, *The Melting Pot*, emphasizing causes for the Russian revolution and the persecution of Jewish people throughout all times.
Tuesday: Music class. Reading *The Melting Pot* in parts.
Wednesday: Art class. *The Melting Pot.*
Thursday: Finished reading *The Melting Pot.*
Friday: Oral and written discussion of *The Melting Pot* and its relation to Fascistic methods.

Seventh Week:

Monday: Work on condensed version of Robert Sherwood's play, *Idiot's Delight*, as an example of war brought about by Fascistic philosophy.
Tuesday: Music class. *Idiot's Delight* read aloud by teacher.
Wednesday: Art. *Idiot's Delight.*
Thursday: Research topics chosen from unit. One hour spent in library.
Friday: Written book reviews on outside reading books. One hour spent in library.

Eighth Week:

Monday: Outline of individual research topics. Began writing creative stories.
Tuesday: Wrote creative stories on research topics. Music class.
Wednesday: Division into committees for skits on research. Art class.
Thursday: Skits on research presented by committees.
Friday: Skits on research presented by committees.

Ninth Week:

Monday: Oral and written book reviews. Practiced Pan-American Day pageant.
Tuesday: Music class. Practiced Pan-American Day pageant.
Wednesday: Art class. Practiced Pan-American Day pageant.
Thursday: Dress rehearsal.
Friday: Pan-American Day pageant given in auditorium. Cleaned up and resorted costumes in second hour.

Tenth Week:

Monday: Subject-matter outline of unit made in class.
Tuesday: Continued subject-matter outlines. Music class.
Wednesday: Written book reviews. Art class.
Thursday: English practice.
Friday: Test on Spanish war unit.

Second Unit: Pan-Americanism and Other Cures for War Hysteria

Eleventh Week:

Monday: Reelect class officers. Planned unit.

Tuesday: Work on history of Los Angeles harbor from chamber of commerce bulletins.

Wednesday: Work on foreign trade material from geography book sets.

Thursday: Continued notes on foreign trade material.

Friday: Reports on foreign trade material.

Twelfth Week:

Monday: Discussion of Pan-American history from South American history sets.

Tuesday: Music class. Discussion of South American independence.

Wednesday: Art class. Choice of individual topics.

Thursday: Library work on individual research reports on Latin-American countries.

Friday: Short research reports written up on individual Latin-American countries.

Thirteenth Week:

Monday: Discussion of the advance of Fascism in South America. Reading from the *Reader's Digest.*

Tuesday: Music class. *Reader's Digest* for November, 1938, the "Coming Struggle for Latin America."

Wednesday: Art class. Presentation of brief research reports on individual Latin-American countries (orally).

Thursday: Continued oral presentation and testing on oral reports.

Friday: *American Observer* article on trade accords with Latin America.

Fourteenth Week:

Monday: Discussion of American defense policy. Choice of six debate subjects on American policy in Latin America.

Tuesday: Music class. Reading from *Reader's Digest* on American defense of the Western Hemisphere.

Wednesday: Art class. Discussion of the Monroe Doctrine from sets of United States history books.

Thursday: Continued discussion on the Monroe Doctrine. Library period to find material on debates.

Friday: Drill and discussion in making debate briefs.

Fifteenth Week:

Monday: Two hours on debates. Three given.

Tuesday: Music class. Debates continued.

Wednesday: Art class. Debates continued.

Thursday: Reading and discussion of Pan American Union from Pan-American issue of *Scholastic Magazine*. Period in library reading Pan American Union bulletins.

Friday: Outline and plans for essay on the Pan American Union.

Sixteenth Week:

Monday: Essay on Pan American Union due. Discussion of reasons for fearing war in general. Reading from Rugg's book on the causes of war.

Tuesday: Music class. Reading from Rugg's book on the causes of war.

Wednesday: Art class. Reading in Rugg's book on the League of Nations. Discussion of League of Nations as compared with the Pan American Union.

Thursday: Reading from pamphlets on the League of Nations.

Friday: Discussion of the future of the League of Nations. Assignment of parts to be read in short plays.

Seventeenth Week:

Monday: School holiday.

Tuesday: School holiday.

Wednesday: Art class. Reading aloud on mock radio of short plays for high-school students, sent out by the National Council for the Prevention of War.

Thursday: Continued work on short plays.

Friday: Finished short plays. Read aloud antiwar poetry.

Eighteenth Week:

Monday: Finished antiwar poetry. Special speaker on South America.

Tuesday: Music class.

Wednesday: Art class. English diagnostic test given.

Thursday: English diagnostic tests discussed and corrected. Topics for research reports on cause and cure of war chosen. One hour spent in library on individual topics.

Friday: Current event discussion. One hour in library on individual topics.

Nineteenth Week:

Monday: Creative stories on research written in class: two hours.

Tuesday: Music class. Rehearsals and presentations of committee skits on research topics.

Wednesday: Art class. Committee skits presented.

Thursday: Finished committee skits. Outside book reviews.

Friday: Discussion and testing on *Don Quixote.* Read at request of Spanish teacher.

Twentieth Week:

Monday: Unit testing. Opinions of whole course written.
Tuesday: Music class. Travel movies shown.
Wednesday: Art class. Final English practice period.
Thursday: Semester terminal activities.
Friday: Semester terminal activities.

STANFORD LANGUAGE ARTS INVESTIGATION

Opinion Survey

To the Teacher:

These materials may be used either as scales to measure growth or as devices to stimulate discussion. If the teacher wishes to get an estimate of change in attitude during a semester or year, the scale should be repeated, or a duplicate form used at the end of the semester or year. However, to appraise growth in this manner means that individual items and results of the first form must *not* be reported to the pupils or discussed with them in any way.

If the teacher merely wishes to use the items to sharpen issues for class discussion, he may tabulate the responses of the class on the board. For example:

Item	Number marking				
	A	*a*	*u*	*d*	*D*
0	4	19	9	6	2

Pupils who differ from the majority opinion should be given the opportunity to explain their position. Any response differing from the majority opinion should be recognized as acceptable provided the dissenter can substantiate his views in terms of facts or sound argument. The role of the teacher will preferably be that of discussion leader rather than that of an arbiter of student opinion. In some classes a competent pupil may well serve as discussion leader.

A clear distinction must at all times be made between testing devices and teaching techniques. If a test is used for discussion purposes, it then *ceases* to be a test; it and duplicate forms become *meaningless as tests* for use again with the same children. When these materials are used as *tests* pupils should not discuss items with the teacher or with other pupils.

FORM A

Name____________________ Teacher____________________
Class____________________ Date____________________
Nationality____________________

Directions:

Here are a number of statements about which there is no general agreement. People differ widely in the way they feel about each item. There are no right answers. The purpose of the survey is to see how different groups feel about each item. We should like your honest opinion on each of these statements.

Read each item carefully and circle the letter to the left of the statement which shows your feeling about the statement as a whole. If in doubt, circle the letter which seems most nearly to express your present feeling about the statement. Be sure to answer every item. Although there is no time limit, work rapidly.

A = strongly agree
a = agree
u = undecided
d = disagree
D = strongly disagree

1. *A a u d D* Mexican handcraft products are interesting because they are made by hand.
2. *A a u d D* Mexicans can as truly be called "Americans" as we.
3. *A a u d D* Considering the attitude of the Mexican government, American citizens in Mexico are justified in having little to do with Mexicans.
4. *A a u d D* The Mexican government is justified in taking over the oil wells in Mexico.
5. *A a u d D* Mexican labor unions in taking over the control of the railroads in 1937 are following the direction of the Communist dictator, Stalin.
6. *A a u d D* All citizens of Mexico on relief in this country should be sent home.
7. *A a u d D* If all Americans studied Spanish they would be more friendly to Spanish-speaking countries.
8. *A a u d D* Mexicans on the whole are lazy and unambitious.
9. *A a u d D* The Indians of Mexico make better "hand workers" than "brain workers."
10. *A a u d D* A tourist may gain as much in romance, color, historic background, and tolerance by visiting Mexico as by visiting Europe.
11. *A a u d D* Mexicans are always on relief in this country because they are too lazy to work.
12. *A a u d D* It is not patriotic to teach in schools the Spanish history of California and the Southwest.
13. *A a u d D* Mexicans in California and the Southwest have much to teach us in the way of music, art, culture, and a philosophy of life.
14. *A a u d D* It isn't worth while to buy Mexican souvenirs.
15. *A a u d D* There should be separate swimming pools for Mexican children in our city playgrounds.
16. *A a u d D* Mexican immigrants to the United States generally make desirable citizens.

17. *A a u d D* Mexicans are a very courteous people.
18. *A a u d D* Many Mexicans are "natural artists."
19. *A a u d D* It is foolish to pay Mexican laborers a high wage because they will spend most of it for liquor.
20. *A a u d D* Americans should not marry Mexicans.
21. *A a u d D* The simplicity of Mexican art is what appeals most.
22. *A a u d D* Mexicans make intelligent, hard-working farm laborers.
23. *A a u d D* Natives who live in self-supporting Mexican villages live a happier life than American factory workers.
24. *A a u d D* The presence of a Mexican family in the neighborhood makes the neighborhood undesirable for Americans.
25. *A a u d D* A Mexican never does today what he can put off until tomorrow.
26. *A a u d D* Mexicans are more quick-tempered and passionate than Americans.
27. *A a u d D* Mexican women are more beautiful than American women.
28. *A a u d D* A trip to Mexico would be more interesting than a trip to Hawaii.
29. *A a u d D* Mexicans are inferior to American Indians in physical strength and appearance.
30. *A a u d D* A knowledge of Spanish literature is necessary for a proper appreciation of English literature.
31. *A a u d D* People of pure Spanish descent in Mexico are of higher type than part-Indian people.
32. *A a u d D* Every Californian should learn the meaning and pronunciation of place names of Spanish origin.
33. *A a u d D* America does not have arts and crafts equal to those of Mexico.
34. *A a u d D* Mexican art is gaudy and unrefined.
35. *A a u d D* I would be glad to eat with a Mexican schoolmate in the cafeteria.

FORM B

Name______________________________ Teacher______________________________
Class______________________________ Date______________________________
Race______________________________

Directions:

Here are a number of statements about which there is no general agreement. People differ widely in the way they feel about each item. There are no right answers. The purpose of the survey is to see how different groups feel about each item. We should like your honest opinion on each of these statements.

Read each item carefully and circle the letter to the left of the statement which shows your feeling about the statement as a whole. If in doubt, circle the letter which seems most nearly to express your present feeling about the statement. Be sure to answer every item. Although there is no time limit, work rapidly.

A = strongly agree
a = agree
u = undecided
d = disagree
D = strongly disagree

1. *A a u d D* The real charm of Mexican handcraft products lies in the fact that they are handmade.
2. *A a u d D* The people of Mexico have as much right to the title of "Americans" as we do.
3. *A a u d D* Mexicans are justified in living in "colonies" in the United States because of the treatment Americans give them.
4. *A a u d D* President Cárdenas was justified in taking over the oil lands of Mexico.
5. *A a u d D* The nationalization of land in Mexico is dangerous to America because it is a step toward Communism.
6. *A a u d D* Mexicans on relief in this country should be deported.
7. *A a u d D* Americans are more likely to develop a sympathetic understanding toward Spanish-speaking countries if they study Spanish.
8. *A a u d D* Mexican people are usually playing; they only work for just enough to live on.
9. *A a u d D* The fact that the Indians of Mexico are clever with their hands shows that they have only a moderate amount of intelligence.
10. *A a u d D* I would rather visit Mexico than Europe.
11. *A a u d D* The reason so many Mexicans in the Southwest are on relief is that they are too lazy to work.
12. *A a u d D* Spanish place-names, names of streets, etc., in California should be changed in order to honor our own modern leaders properly.
13. *A a u d D* Even the poorest Mexican immigrants have much to teach us in art, music, and happy living.
14. *A a u d D* Mexican handcraft products are cheap trinkets.
15. *A a u d D* Mexican children in the United States should have schools of their own.
16. *A a u d D* Mexican people in California and the Southwest have a greater feeling of home loyalty and responsibility than the average American.
17. *A a u d D* Americans would do well to adopt the habitual courtesy of Mexicans.
18. *A a u d D* Most Mexicans are highly gifted artistically.
19. *A a u d D* The moral standards of Mexicans are low.
20. *A a u d D* The marriage of Americans with Mexicans is not desirable.
21. *A a u d D* Mexican art is great because of its simplicity.
22. *A a u d D* Mexican workers can be trusted around one's home and property.
23. *A a u d D* Mexicans know how to enjoy life more fully than Americans.
24. *A a u d D* The presence of a Mexican family in the neighborhood makes the neighborhood undesirable for Americans.

25. *A a u d D* The Mexican point of view is "never do today what you can put off until tomorrow."

26. *A a u d D* Mexicans are more hot-tempered and passionate than Americans.

27. *A a u d D* Mexican women are more beautiful than American women.

28. *A a u d D* A trip to Mexico would be more interesting than a trip to Canada.

29. *A a u d D* American Indians are superior to Mexicans in physical strength and appearance.

30. *A a u d D* One cannot properly appreciate English literature without knowing Spanish literature.

31. *A a u d D* Part-Indian people in Mexico are inferior to people of pure Spanish descent.

32. *A a u d D* Every Californian should learn the meaning and pronunciation of place names of Spanish origin.

33. *A a u d D* The Mexicans have more to contribute to us in the way of arts and crafts than we have to contribute to the Mexicans.

34. *A a u d D* Mexican art is crude and gaudy.

35. *A a u d D* I would be glad to share my locker with a Mexican schoolmate.

FORM C

Name__________________________ Teacher______________________
Class__________________________ Date________________________
Nationality____________________

Directions:

Below are several situations which have a number of statements after each. Read each item and mark with an X the *one* statement after each situation which you think explains, completes, or solves that situation.

1. Mexico has taken over many oil lands which were owned by American and English companies.
    ( ) *a.* This was definitely an unfriendly act, since Mexico will not pay what the land is worth.
    ( ) *b.* Mexico was entirely within her rights in kicking out foreign interests.
    ( ) *c.* The companies only rented the lands anyway.
    ( ) *d.* The companies were putting a heavy drain on Mexican natural resources.
    ( ) *e.* The United States should demand payment for the loss of American property in Mexico.
2. A Mexican family moves into your neighborhood. You would probably
    ( ) *a.* Pay no attention.
    ( ) *b.* Speak with them now and then.
    ( ) *c.* Pay them a call and welcome them to the neighborhood.
    ( ) *d.* Start a movement to keep such families out of the community.
    ( ) *e.* Join such a movement if someone else started it.
3. Social conditions in Mexico are inferior to those in the United States because of
    ( ) *a.* Undeveloped natural resources.
    ( ) *b.* A large population of inferior people.

( ) *c.* A communist form of government.
( ) *d.* Relatively recent growth of manufacturing.
( ) *e.* Lack of educational opportunities.

4. The United States should be keenly interested in South American countries because
   ( ) *a.* Some of them represent a Fascist threat to Western democracy.
   ( ) *b.* United States business has many interests there.
   ( ) *c.* They are the young, growing nations.
   ( ) *d.* The countries are picturesque and the people interesting.
   ( ) *e.* They offer real opportunities for mutual trade and benefit.
5. American school children should study about Central and South America because
   ( ) *a.* We live in the same hemisphere.
   ( ) *b.* We have a common democratic tradition with these nations.
   ( ) *c.* We have much to gain artistically and culturally from these nations.
   ( ) *d.* These countries need the help of our superior civilization.
   ( ) *e.* We will in the future have to protect these countries from foreign influences.
6. American citizens in Mexico should
   ( ) *a.* Buy products of Mexican workers.
   ( ) *b.* Attempt sympathetically to understand Mexicans and their problems.
   ( ) *c.* Mingle with all phases of Mexican life.
   ( ) *d.* Work for United States business interests.
   ( ) *e.* Keep apart from Mexicans and Mexican ways of living.
7. The early Spanish Church Fathers in California
   ( ) *a.* Taught Indians how better to supply their needs in food, clothing, and shelter.
   ( ) *b.* Took land that did not belong to them.
   ( ) *c.* Brought religion to the native people.
   ( ) *d.* Were cruel to the natives.
   ( ) *e.* Gave California a priceless cultural heritage.
8. An international highway is primarily desirable, because it will
   ( ) *a.* Allow the United States more direct control of South American affairs.
   ( ) *b.* Make for better mutual understanding of North and South America.
   ( ) *c.* Enable us to learn Spanish better.
   ( ) *d.* Increase vacation travel to South America.
   ( ) *e.* Make it easier to move armies in case of war.
9. Bullfighting is
   ( ) *a.* Cruelty to animals.
   ( ) *b.* Watched only by degraded and degenerate people.
   ( ) *c.* Of some interest because of its picturesque qualities.
   ( ) *d.* Demands high dexterity and skill from the performers.
   ( ) *e.* No worse than prize fighting or wrestling.
10. Mexicans in the United States should
    ( ) *a.* Have knowledge of and respect for their cultural heritage.
    ( ) *b.* Substitute English for the Spanish language.

( ) *c.* Continue their picturesque customs and languages.
( ) *d.* Maintain loyalty to their homeland, Mexico.
( ) *e.* Drop their notions now and become thoroughly Americanized.

11. Knowledge of Spanish influences in California should be
( ) *a.* Done away with in our school courses.
( ) *b.* Offered in more school courses than it is
( ) *c.* Less emphasized in school than it is.
( ) *d.* Written up in histories and novels.
( ) *e.* Replaced by a thorough study of our present culture.

12. The Pan American Union is
( ) *a.* A useless waste of money.
( ) *b.* Dangerous to the United States and should be abandoned.
( ) *c.* Possible of developing into a mutual defense league.
( ) *d.* Doing much to create good feeling in the Western Hemisphere.
( ) *e.* The most hopeful democratic movement of the world today.

13. A group of Mexican farm workers near your community are on strike for higher pay. You would probably
( ) *a.* Pay no attention.
( ) *b.* Write a letter to a newspaper demanding police protection for farmers.
( ) *c.* Make a donation of money for the strikers.
( ) *d.* Join a group to "boo" and heckle the strikers.
( ) *e.* Go with a committee to take food to the strikers.

14. Mexico is now selling oil to Japan. This probably indicates that Mexico
( ) *a.* Is friendly to Fascism.
( ) *b.* Needs trade and has to sell where she can.
( ) *c.* Is not consistent in her democratic attitude.
( ) *d.* Is beginning to expand her industries.
( ) *e.* Is looking after her own interests.

15. Germany is building up a strong financial and political influence in Brazil. The United States should
( ) *a.* Loan Brazil the money she needs.
( ) *b.* Start a newspaper campaign in Brazil to convince her that Fascism is un-American.
( ) *c.* Send a statement to Germany to keep "hands off."
( ) *d.* Warn Brazil to have nothing to do with Germany or Germans.
( ) *e.* Refrain from meddling in Brazil's affairs.

FORM D

Name____________________ Teacher____________________
Class____________________ Date____________________
Nationality____________________

Directions:

Here are a number of statements about which there is no general agreement. People differ widely in the way they feel about each item. There are no right answers. The purpose of the survey is to see how different groups feel about each item. We should like your honest opinion on each of these statements.

Read each item carefully and circle the letter to the left of the statement which shows your feeling about the statement as a whole. If in doubt, circle the letter which seems most nearly to express your present feeling about the statement. Be sure to answer every item. Although there is no time limit, work rapidly.

A = strongly agree
a = agree
u = undecided
d = disagree
D = strongly disagree

1. *A a u d D* American consuls in South America should tend to their commercial duties and leave "good-will" efforts to the American ambassadors.
2. *A a u d D* American ways of salesmanship and "push" should be used in South American countries.
3. *A a u d D* The Pan American Union can become a workable clearing house for Latin-American problems.
4. *A a u d D* In any cooperation of North and South American countries, the United States should dominate, because it is the most highly developed country in the Western Hemisphere.
5. *A a u d D* The United States was never justified in sending marines to Nicaragua.
6. *A a u d D* Most Latin-American countries should look upon the United States as a "big brother."
7. *A a u d D* The ABC powers, Argentina, Brazil, and Chile, are advanced enough to solve their own problems without advice from the United States.
8. *A a u d D* South America can rightfully be called "a land of revolutions."
9. *A a u d D* The Indian descendants of the Aztecs and the Incas are the real 100 per cent Americans.
10. *A a u d D* Americans should not buy Argentinian-canned corned beef.
11. *A a u d D* The United States should try to persuade Latin-American countries to prohibit settling of Japanese immigrants within their borders.
12. *A a u d D* In its own way, Latin-American culture is superior to ours.
13. *A a u d D* South American governments should not take over property of United States citizens.
14. *A a u d D* American investors have no right to expect any consideration in Latin-American countries.
15. *A a u d D* The value of the Panama Canal to the western world has justified America's intervention in Central American politics.
16. *A a u d D* The fact that bullfighting is a national sport of several Spanish-speaking countries indicates a cruel tendency in the people.
17. *A a u d D* The fact that the people of Spanish-speaking countries generally take a siesta after lunch shows they are a sleepy race.
18. *A a u d D* Latin-Americans are generally undependable and erratic.
19. *A a u d D* The United States should never have adopted a policy of armed intervention in Latin-American countries.

20. *A a u d D* Mexico and Latin-America need the guiding hand of the United States in their development.
21. *A a u d D* Latin Americans are a brave people.
22. *A a u d D* Most South Americans are hot-tempered.
23. *A a u d D* Latin Americans are "natural born" musicians.
24. *A a u d D* The best and most interesting parts of Latin-American culture have descended from the Spanish influence.
25. *A a u d D* South American countries have every reason to hate the United States.

LIST OF MATERIALS USED IN "INTERNATIONAL UNDERSTANDING BEGINS AT HOME"

Herein are listed all books, pamphlets, or articles of which more than one copy was available, or which were used by groups of ten or more students as actual class activity rather than individual activity. No attempt has been made to list all the references used by the children in collecting material for individual research.

10B SEMESTER

ADAMS, JAMES TRUSLOW, *The Epic of America*, pp. 1–35, Little, Brown & Company, Boston, 1931. The chapter on the Spanish colonies is called "The Return of Quetzalcoatl." This is the most usable of several American history books that contained material on Spanish exploration.

Articles in the *American Observer*, a current affairs magazine used in high schools: Dec. 13, 1937, The Mexican Program of Change Is Advanced; Feb. 27, 1939, Our Interest in Mexico.

CHASE, STUART, *Mexico, A Study of Two Americas*, The Macmillan Company, New York, 1931.

English workbooks used throughout entire year: Leonard and Salisbury, *Making Sense*, Scott, Foresman, and Company, Chicago, 1936; Chapman, Lucy H., and Louella B. Cook, *Using English*, Harcourt, Brace, and Company, New York, 1937.

Life Magazine, January, 1939. A picture story on problems of Modern Mexico.

Los Angeles City School Publication, No. 263, 1935. Contains material on welfare work in our Mexican families in Los Angeles.

MAJOR, MABEL, and REBECCA SMITH, *The Southwest in Literature: An Anthology for High Schools*, The Macmillan Company, New York, 1929: songs and stories of the Southwest Indians, pp. 121–156; songs and stories of the Spanish backgrounds of the Southwest, pp. 159–183.

Pamphlets of the Los Angeles Community Welfare Federation, "Social Service as Administered by Public and Private Agencies in Los Angeles."

PECK, ANN MERRIMAN, *Young Mexico*, Robert M. McBride & Company, New York, 1934.

PETERSON, AGNES, *La Posada*, a Christmas play in one act, Dramatist's Play Service, Inc., No. 193.

RUGG, HAROLD, *Changing Governments and Cultures*, pp. 589–614, "Mexico, a Changeless Culture," Ginn and Company, Boston, 1937.

Scholastic Magazine, May 9, 1936. The entire issue devoted to articles on Mexico. Short stories, poetry, historical articles, current business articles, and a very valuable chart of comparative Mexican history.

Southern Pacific Company, *I've Been to Mexico*, pamphlet distributed to school classes free by the Southern Pacific Company in Los Angeles.

Time Magazine, Aug. 29, 1938, "Mexico," pp. 18–21.

10A Semester

I. On Backgrounds of Spain:

American Observer: Sept. 7, 1936, Neutrality Placed in Spanish Upheaval; Dec. 7, 1939, A Little World War is Waged in Spain; Jan. 18, 1937, A Civil War in Spain Takes a Serious Turn; Oct. 4, 1937, People Hardened to Civil War in Spain; May 16, 1938, Spaniards See Many Problems after War; Jan. 30, 1939, Spanish War Brings on European Crisis.

Irving, Washington, *The Alhambra*, Ginn and Company, Boston, 1939.

Langsam, Walter C., *The World Since* 1914, pp. 346–365, "Spain Since 1914," The Macmillan Company, New York, 1934.

Life Magazine, June 5, 1939. Pictures and lengthy essay on Franco.

Rogers, Lester B., A. Adams, and Walker Brown, *The Story of Nations*, pp. 467–480, "Spain," Henry Holt and Company, 1936.

Sheridan, Susan S., *Don Quixote* by Cervantes, The Macmillan Company, New York, 1937.

II. The Study of Communism, Fascism, and Democracy:

Articles in the *American Observer*, Nov. 7, 1938, A Balance Sheet of Soviet Experience; May 16, 1938, Responsibilities of Democracy Examined; Dec. 6, 1937, Communist System of Government Studied; Nov. 1, 1937, Italy Commemorates Her March on Rome; Jan. 17, 1938, Repression of Civil Liberty Increases; Feb. 1, 1937, Britain's Democracy Proves Its Strength.

Baker, George P., *Representative Plays by John Galsworthy*, Scribner's, 1924, *The Silver Box*, pp. 1–73.

Mantle, Burns, *The Best Plays of* 1935 *and* 1936, Dodd, Mead & Company, Inc., New York, 1937; Robert Sherwood's *Idiot's Delight*, pp. 70–102.

Readers' Digest: October, 1938, The Nazis Got Me; September, 1938, What is Good about Germany, November, 1938, In Search of Soviet Gold; and various subsequent articles throughout the spring.

Rugg, Harold, *Changing Governments and Changing Cultures*, Ginn and Company, Boston, 1937, pp. 3–21, "Storm Centers of the World"; pp. 363–393, "Changing Governments of the Modern World"; pp. 393–450, "Russia, A New Experiment in Government"; pp. 615–716, "How the World Was Governed in 1931, Democracy Versus Dictatorship."

Zangwill, Israel, *The Melting Pot*, The Macmillan Company, New York, 1922.

III. Material about Latin American and Foreign Trade in General:

Articles in the *American Observer;* Nov. 22, 1937, Brazil Establishes a Dictatorship; Nov. 20, 1936, Prospects Bright for Buenos Aires Parley; Feb. 27, 1939, United States' Interest in Mexico; Jan. 9, 1939, United States Weighs Results of the Lima Conference; Jan. 2, 1939, The Lima Conference Ends; Oct. 31, 1938, United States' Foreign Policy Comes under Review; Feb. 7, 1938, United States Welfare Policy Closely Examined; Dec. 5, 1938, Attention of the Nations Turned Toward Lima.

BARKER, EUGENE C., and WILLIAM E. DODD, *Our Nation's Development*, "United States Becomes a World Power," pp. 465–526, Rowe, Peterson and Company, Evanston, Ill., 1934. Most usable American History text available in sets. Gives story of Monroe Doctrine and United States policy toward Latin America.

CARMEN, EUGENE JEROME, *The Pacific's Pageant of Progress*. Radio script given over KNX Dec. 14, 1935. Some copies available at Los Angeles Chamber of Commerce.

CARR, HARRY, *Los Angeles*, pp. 8–95, "Early Days in Spanish California," pp. 218–233, "Shipping from the Harbor Today," D. Appleton-Century Company, Inc., New York, 1935.

Department of Foreign Commerce and Los Angeles County Chamber of Commerce, *Commercial Service of South America*. Mimeographed pamphlets about individual countries.

Departments of Foreign Commerce and Shipping, Los Angeles County Chamber of Commerce, *The Story of the Twin Harbors of Los Angeles and Long Beach*. Mimeographed pamphlet available in sets.

EELS, ELSIE S., *South America's Story*, Dodd, Mead & Company, Inc., New York, 1935.

Foreign Policy Association, *Headline Books Made in U.S.A.* 1936, pamphlet describing United States' dependency on world trade; *The Good Neighbors*, The Story of the Two Americas, 1939.

Reader's Digest: February, 1939, The Ramparts We Watch; November, 1938, The Coming Struggle for Latin America; March, 1938, a continuation of Carleton Beal's recent book, *Determining the Good Neighbor*.

RUGG, HAROLD, *Changing Civilizations in the Modern World*, "Ancient Civilizations and Modern Latin America," pp. 525–582, Ginn and Company, Boston, 1930.

Scholastic Magazine, Pan-American issue, Dec. 12, 1936. Stories, poetry, essays, new articles on all phases of South America.

Plays and Poetry against War in General. Only those actually used in class are listed.

The National Council for the Prevention of War. Mimeographed plays distributed in 1939: *Must It Happen Here? The Traitor*, *One Word in Code*, *Truce*. These are short plays for broadcast over a mock radio, etc.

FRENCH, ROY L., *Recent Poetry*, D. C. Heath and Company, Boston, 1926: Horton Flexner, *Khaki*, p. 182; Carl Sandberg, *Wars*, p. 95; *House*, p. 96; *Grass*, p. 98; William Ellery Leonard, *The Quaker Meetinghouse*, p. 84; Siegfried Sassoon, *Does it Matter?* p. 34.

FORBES, ANITA P., *Modern Verse*, Henry Holt and Company, Inc., New York, 1921: Wilfred Gibson, *The Raid*, p. 83; Doris Sieguson, *Road of the Refugees*, p. 83; Amy Lowell, *Bombardment*, p. 84; Robert Service, *Funk*, p. 90; William Leeds, *The Spires of Oxford*, p. 94; Siegfried Sassoon, *Under Attack*, p. 98; Wilfred Gibson, *Retreat*, p. 101.

No attempt has been made to list all the possible material on the cause and cure of war. These are merely things which we actually read aloud and discussed in class.

Résumés of Scenes

First Scene: Abbé Constantin is talking to a young man about the sale of the chateau Longueval which has been bought by American people. This scene is set in the main room of the priest's house. The pupils were asked to use some of their material to bring sketches of what they would see in a priest's house in France. They were not sure of themselves, in spite of the material presented at the beginning of the semester. Here is what they thought in one case: A priest gives his money to the poor and consequently is a poor man, and a poor man cannot have a fireplace in his house because a fireplace is a luxury in a house in California.

One of the first sketches painted for this scene contained what one would expect to find in one of the small wooden houses in the poor district of Sawtelle in West Los Angeles. The pupils couldn't see fine furniture as part of the home of a poor priest. However, their attention was drawn to the fact that the priest, like the average priest, uses a house that generally is cared for by his congregation or by the city. We pointed out to them that he had received his furniture no doubt from his family. It was French provincial simply because it was built in the village, not because the priest wanted to create an artificial atmosphere in his home. It is the cheapest kind of furniture he could possibly get. This priest is living in a natural priest's home. When we developed the idea of this French house, we tried to explain that this was a natural house; that we can use some of the things as part of our decorations; but that the idea of buying a house in a definite style is not always an economical thing to do. And so our priest's house has a large fireplace because he had no modern conveniences, and a large fireplace was economical for him to use.

Our picture, therefore, shows us a house with thick walls (which we could judge by the deep window in the wall), a fireplace, and French provincial furniture, clean without being pretentious.

Second Scene: The second scene is also set in the priest's home, but at the time the American owners of the chateau are making their first visit. They are delighted with the atmosphere of the priest's home. They think that this would be a quaint place to show to their friends. They also manifest their generosity by offering a large sum of money to the priest for the poor of the village. The American girls are Catholic and of French-Canadian descent. One of them is married to an American Protestant.

The godson of the priest enters in his military uniform, and the Americans, eager to fit into their surroundings, decide to have dinner at the priest's home, and to accompany him to church for the evening service. This scene gives the students a good idea of the problems that face nearly all Frenchmen when meeting foreigners. The priest is Catholic. The Americans eat different food. How can they get along together? Will the food of the humble priest be pleasing to them?

Third Scene: The third scene takes us to the opera in Paris. It affords a good insight into the reaction of society men and young women to a wealthy girl visiting Paris. Her $10,000,000 are a great attraction. This fact makes the Americans go back to the province, to which the simplicity and hospitality of the Abbé and his godson draw them. This scene was presented in English for it was felt that the two Americans would be using their own language.

Fourth Scene: Scene four takes us back to Longueval where Madame Scott is entertaining the Abbé and his godson. After supper they converse in the living room facing the door opening on the garden. Here we have an opportunity to study the styles of the interior decorations of the country estates of France. In their study of the chateau the students came across various deviations of style. Pictures illustrating the different ones were posted in the classroom and discussed.

In this connection we also became better acquainted with the life of the young man who is an officer in the French army. He talks to the Americans of his experiences as a soldier. The Abbé, despite all his efforts, falls back to the habits of past years and goes to sleep in his armchair. This brings out the nature of the relationship between the French village priest and the inhabitants. To avoid embarrassment, the American, Miss Bettina, sings a popular French song and the priest, unaware of having been seen, is not embarrassed. The music, *Au Clair de la Lune,* was played on a record.

Fifth Scene: The fifth scene takes us into the garden. We take a look at the exterior of the French country home, and of the type of formal garden that is generally connected with it.

Here again we learn about the life of the young officer who mentions the possibility of his leaving Longueval for a different garrison. In spite of all these changes, he is thinking of getting married, and already his social situation has attracted the attention of families in the neighborhood. Here the pupils had a chance to analyze the very much talked about question of money in French marriages, and just how much individual freedom and tastes enter into the selection of a mate. In the last analysis, the young people are of course the ones to decide. The young man has already refused two important offers from women with large dowries, and he expresses his opinion that he doesn't believe in marriage without love. Here we see the beginning of a sentimental interest between the young American girl and the young Frenchman.

Sixth Scene: Scene six takes us into a bedroom in the chateau. This scene also is written in English, as no French character is to be present. The young man is going away for a summer maneuver, and the young American girl decides to see him before his departure. Here we come in contact with interior decoration problems.

We can plainly see the feeling of the girl for the young man. We learn also that she realizes that he loves her, but that the question of money, instead of becoming an attraction to him, becomes an obstacle between the two young lovers.

Seventh Scene: In the seventh scene we find the young American girl, Miss Bettina, at the other end of the garden overlooking the highway in which the regiment is to pass in a few minutes. The young man, who has been sent on ahead, also is coming in secret to say a silent good-by to the chateau. He is surprised to find the American girl out at this early hour of the morning.

Here the scenery depicts a typical French landscape—low hills, and in the distance the houses of a village grouped around the church spire. As the young man goes away, Madame Scott enters. It is agreed that Bettina may propose to the young man if she is certain of her sentiment and of the young man's love.

Eighth Scene: The eighth scene is set in the house of the priest. We see the old Abbé greeting the godson who has just come back from maneuvers. The young man is announcing his intention to go away, for his absence of 20 days has not cured him of his love for her. However, the Abbé realizes that their love is in good faith, and the material side of the question should not prevent their marriage. The young American, who is afraid of what might happen, has decided to force the issue. She enters the priest's house and publicly makes her feelings known with regard to the obstacle that her fortune has placed in the path of her romance. She openly confesses her love and her despair. The Abbé forthwith takes away all the hesitation of his godson. He persuades his godson that the marriage is entirely honorable and calls for the Lord's blessings on the two young lovers.

Thus the curtain falls on the puppet show which was considered as vitally worth while educationally as it was considered enjoyable as a project. Mention should be made of the significance that 20 members of the two classes, who had not planned to take a third year of French, decided at the conclusion of the puppet show that they must fit it into their schedule for next year. This is nearly three times the number of students, proportionately, who voluntarily continue beyond the second year in the average American high school.

L'ABBÉ CONSTANTIN

PAR LUDOVIC HALÉVY

Pièce écrite pour les marionnettes par les deux classes de francais IV, University High School, West Los Angeles, Calif. Deuxième semestre de l'année scolaire, 1939.

Scène première: La Vente du Chateau (Gerald Fabian et la classe)

La scène représente l'intérieur de la maison de l'abbé. Paul de Lavardens et l'Abbé Constantin sont assis. (*Pauline, la servante, arrange des fleurs dans un vase*)

L'ABBÉ: Paul, voilà trente ans que je suis curé de Longueval et je sais ce que je dis. Les pauvres de ce village ont besoin de la charité du chateau.

PAUL: (*Dégoûté*) Oui, ils l'ont acheté sous notre nez. Vous savez que ma mère avait l'oeil sur la ferme de Blanche-Couronne, mais maintenant toute la propriété est perdue.

L'ABBÉ: Ce sera bien dur de ne plus voir la petite chapelle où j'ai baptisé les enfants du chateau. Maintenant que va-t-il arriver?

PAUL: Eh bien! Les nouveaux propriétaires sont américains et très riches par-dessus le marché. Les riches Américains sont généralement généreux.

L'ABBÉ: (*Tristement*) Mon Dieu! Des protestants! Des hérétiques! Des ennemis de notre foi! Que vont devenir mes pauvres?

PAUL: (*Encourageant*) Voyons! Voyons! Je suis sûr que malgré tout, ces Américains seront généreux. Savez-vous? On dit même qu'ils étaient très pauvres à New York. Oh, il y a bien longtemps de cela, sans doute.

L'ABBÉ: (*Avec intérêt*) Alors, ils savent ce que c'est que d'être pauvre.

PAUL: Pourquoi dites-vous cela?

L'ABBÉ: Oh! Pour rien, pour rien. (*Avec hésitation*) dites-moi! Vous connaissez Madame Scott? Comment est-elle?

PAUL: Madame Scott? Mais, elle est très bien. Elle est très jolie. Elle a à peu près dix millions de dollars.

L'ABBÉ: Vraiment? Mais enfin, comment sont-elles ces Américaines?

PAUL: Oh, je les ai vues seulement dans un bal. Il y avait trop de monde. Je n'ai pas pu leur parler.

L'ABBÉ: Je suppose que leur appartement était très richement décoré.

PAUL: Richement? Oui, mais aussi de fort bon goût.

PAULINE: (*En train d'arranger les fleurs*) De bon goût! De bon goût! Cela ne donne pas à manger aux pauvres.

L'Abbé: Pauline, est-ce qu'il n'est pas encore l'heure du souper?

Pauline: (*Piquée*) Oui, oui, J'y vais, monsieur le curé. Nous avons des oeufs pour faire une bonne omelette ce soir.

Paul: À propos, monsieur le curé! Quand Jean va-t-il venir?

L'Abbé: Ah qui! J'ai oublié. Jean ne sera pas ici avant huit heures. Quelquefois je me demande ce que je deviendrais sans ce bon garçon. Il est pour moi une grande consolation.

Paul: Allons! Il faut prendre courage. "Qui vivra verra."

Pauline: (*Entrant, agitée*) Eh bien! Savez-vous ce que j'ai entendu dire? La nouvelle dame du chateau était écuyère autrefois en Amérique. C'est Galette La Poule, la nouvelle bonne, qui le dit.

L'Abbé: (*À part, à Paul*) Allons! Bon! Ne faites pas attention à ce qu'elle dit! Le commérage est le péché mignon de Pauline, vous savez. (*Pauline continue à travailler*)

Paul: (*Se levant*) Il se fait tard. Il faut que je rentre. Au revoir, monsieur l'Abbé.

L'Abbé: Au revoir, mon enfant.

L'Abbé: (*Seul, il pousse un soupir*) Oh, mes pauvres! Que vont-ils devenir, les malheureux? (*Il s'agenouille*) Mon Dieu, ayez pitié des pauvres de Longueval. Ne m'abondonnez pas dans ma mission!

Rideau

Scène deuxième: Les Américaines (Jean Anderson et la classe)

Le même décor, quelques jours après. Une table. Sur la table deux sacs noirs. Personnages: Madame Scott, Bettina Percival, L'Abbé, Pauline, et Jean Reynaud

Mme Scott: Tout est parfait, monsieur le curé: votre maison, le jardin, votre ménage! Oh Bettina, nous n'aurions pas pu trouver un prêtre meilleur nul part. Mais, je parle beaucoup, monsieur le curé, et puisque je vous ai dit ce que nous pensons de vous, dites-nous. . . .

L'Abbé: Excusez-moi, madame! Est-ce que je comprends bien? Seriez-vous catholiques, par hasard?

Bettina: (*Riant*) Je comprends, monsieur le curé pensait que nous serions protestantes à cause de notre nom et de notre pays.

Mme Scott: Mais oui, nous sommes catholiques, monsieur le curé. Notre mère était une Canadienne française catholique, et c'est pourquoi ma soeur et moi nous parlons français, avec, cependant, quelques hésitations. Mon mari est protestant mais il me laisse élever mes enfants comme je veux. C'est pourquoi nous sommes venues vous voir en arrivant à Longueval.

Bettina: Nous avons besoin de nos sacs de voyage pour finir notre histoire. Où sont-ils, Suzie?

Mme Scott: Il sont ici, sur la table.

L'Abbé: (*Montrant Jean qui entre*) Oh, voici Jean. Permettez-moi de vous présenter, mon filleul. Madame Scott, Mademoiselle Percival, voici Jean, lieutenant au régiment d'artillerie en garnison à Souvigny.

(*Ils se saluent mutuellement*)

Jean: Mes hommages.

Mme Scott: (*Montrant les sacs*) Monsieur le curé, nous vous offrons ces petits présents pour vos pauvres.

L'Abbé: Ils ont l'air bien lourd. Qu'est-ce qu'il y a dedans?

Mme Scott: C'est de l'argent, monsieur le curé, deux mille francs pour vos pauvres.

L'Abbé: Deux mille francs pour mes pauvres? Deux mille francs! Mais c'est plus d'argent que j'ai jamais vu. Je ne sais comment vous remercier. Vous êtes bien bonnes et bien généreuses.

Pauline: (*Entrant de la cuisine*) Avez-vous bien dit deux mille francs?

L'Abbé: Oui, c'est cela, Pauline! Il faut garder cet argent avec précaution ce soir.

Mme Scott: Et nous avons l'intention de vous donner quelque chose tous les mois, par-dessus le marché.

L'Abbé: Oui, madame, il n'y aura bientôt plus de pauvres dans notre paroisse.

Mme Scott: Et c'est bien ce que nous espérons. Nous avons plus que nous ne pouvons dépenser, pourquoi donc laisser les pauvres gens sans le nécessaire?

Bettina: (*Riant*) Et maintenant, je meurs de faim! Savez-vous, monsieur le curé, de manger ici avec vous serait un grand plaisir. Peut-être que je suis un peu osée mais pouvez-vous nous inviter à dîner?

Mme Scott: Vraiment Bettina, tu me fais honte.

Pauline: Comment! Vous voulez dîner ici? Mais monsieur le curé doit être à l'église pour l'office à sept heures et demi.

Bettina: Pourrions nous aussi aller à l'église?

Jean: Mais bien sûr! Après que nous aurions mangé ensemble, nous irons tous à l'église. Si la simplicité du dîner ne vous fait pas peur, Pauline mettra deux couverts de plus. Ce sera un plaisir pour nous.

Bettina: Oh, très bien. Je veux aider à mettre le couvert. Je l'ai fait souvent à New York autrefois.

Mme Scott: Je suis confuse. Ma soeur se conduit si mal, mais j'avoue que l'idée de rester ici me plaît beaucoup, et, si vous voulez me promettre, monsieur le curé, de venir avec Jean, passer bientôt la soirée a Longueval, j'accepte avec plaisir l'invitation a dîner chez vous.

L'Abbé: Bravo! J'accepte le marché de grand coeur. Quel bonheur de ne pas être un étranger à Longueval! Le chateau, voyez-vous, madame, est comme un vieil ami pour moi. Allons! À table, mes enfants! (*Les cloches sonnent*) Voilà le premier son de l'office qui sonne.

Rideau

Scène troisième: L'Opéra (À Paris) (Pat Farrand and Anna Frenke) This scene is to be given in English because the sisters when alone would

probably speak in English. Time: Intermission. Setting: An expensive box at the opera, in Paris. Characters: Mrs. Scott and Miss Bettina Percival, listening to the opera *Aïda.*

MRS. SCOTT: (*Speaking affectionately*) The ballet was particularly beautiful tonight, Bettina.

BETTINA: Oh, I'm terribly sorry, Suzie! I must admit I wasn't paying very close attention to it.

MRS. SCOTT: What is it, darling? I knew that there was something worrying you. I haven't seen you smile all evening.

BETTINA: But, Suzie, I don't feel like smiling.

MRS. SCOTT: But you must. Everyone is looking at this box and they must not see you in such a disconsolate mood.

BETTINA: That's just what's the matter. Honestly I think it's downright rude of people to stare at us . . . even here at the opera. It makes me furious.

MRS. SCOTT: It really is disagreeable.

BETTINA: I'm so tired of being stared at and whispered about and called the "catch of the season."

MRS SCOTT: But what can we do? It's the price one has to pay for wealth.

BETTINA: I know, Suzie . . . I know, but it's awful. People are so insincere. I just know that the only reason they are nice to us is the ten million dollars.

MRS. SCOTT: Bettina, you mustn't be so bitter. Think of all the admirers you have. Not every girl can get thirty-five offers of marriage . . . all in one year.

BETTINA: Oh, yes! I'm a very lucky girl. Thirty-five men! And some of them even noblemen. They want to marry my money. Not one of them really cares about me . . . myself.

MRS. SCOTT: Look, Bettina! Isn't that the prince Romanelli across the way? He is quite a persistent young man. How do you feel about him?

BETTINA: I aim to give him my answer tonight.

MRS. SCOTT: I presume it will be "no" . . . again.

BETTINA: I overheard him calling me "a little bag of gold." I guess that shows where his affections lie.

MRS. SCOTT: But, darling, eventually you are going to have to marry somebody. You would not be happy, otherwise.

BETTINA: Yes! That's so . . . But . . . Suzie . . . the man whom I marry has to love me for myself . . . like Richard loves you. And besides . . . I would have to . . . adore . . . him.

MRS. SCOTT: Well! To find a man like Richard is hard work. Goodness! I was the one who proposed to him!

BETTINA: I wish I could have seen that! (*Pause*) Suzie . . . let's go back to Longueval tomorrow. I'm tired of Paris, really!

Mrs. Scott: It would be nice, Bettina. I am so anxious to see that dear old Father Constantin again. He really is a fine old man.

Bettina: Yes, and his godson!! He is such a grand boy. I like him very much.

Mrs. Scott: Good! We shall invite them to dinner on our very first day back . . . (*pause*) But now, the musicians are coming back to their places. Do try to be happy now and to enjoy this beautiful music.

Bettina: Very well, darling. Just the thought of being back at Longueval makes me more happy than I can tell you. I'll listen to the music, now. I promise.

Rideau

Scène quatrième: Le Dîner au Chateau (Anna Frenke et la classe) Les personnages: Madame Scott, L'Abbé, Bettina, Jean. Dans le salon du chateau. (*Madame Scott et l'abbé entrent. Ils sont suivis de Jean*)

L'Abbé: Quel charmant dîner, madame! C'était si bon à vous de nous inviter.

Mme Scott: Vous avez simplement tenu votre promesse, et vous nous avez fait plaisir en venant ce soir. N'êtes-vous pas nos premiers et nos seuls amis ici? Et de bons amis devraient se revoir souvent.

L'Abbé: De bons amis, vous et votre soeur, vous l'êtes non seulement pour nous . . . mais aussi pour tout le pays. Grâce à vous, les pauvres enfants de Longueval reçoivent leur part de bonheur et de santé.

Mme Scott: Allons! Il faut bien se rendre utile à quelque chose. Mais voulex-vous vous asseoir un peu, voici un fauteuil confortable. Il faut vous reposer, il fait si calme ici. L'air du dehors est si doux.

L'Abbé: Merci bien, madame. Mais je ne vois pas Mademoiselle Percival?

Mme Scott: Oh, je crois qu'elle est montée pour embrasser les enfants et leur dire bonsoir. Voulez-vous m'excuser? Je vous laisse une minute pour voir comment ils sont. (*A Jean*) À propos, monsieur Reynaud, vous avez causé une petite révolution chez les enfants ce soir. Harry et Bella étaient prêts à se mettre au lit quand ils ont entendu qu'un officier nous rendrait visite ce soir . . . Je reviens dans une minute.

L'Abbé: Une personne charmante, Jean. Et une vraie dame du monde. Que c'est bon de voir des gens si riches se conduire d'une façon si simple et si naturelle! Je dois te dire que j'avais un peu peur de la trouver toute differente à cause de sa position, mais non.

Jean: Oui, moi aussi. Je n'étais pas tout à fait à l'aise en venant ici ce soir.

L'Abbé: Sa soeur est une charmante enfant. Elle a l'air de s'intéresser pas mal à vous . . . "Monsieur Jean."

Jean: Oh pensez-vous, parrain? Ça l'amuse de m'appeler "Monsieur" Jean. Cela ne me gêne pas.

L'Abbé: Oui, mon Jean! Elles sont bien charmantes et naturelles. Cependant, les choses ne sont plus les mêmes. C'est pourquoi il ne faut pas que je m'endorme après dîner comme je le faisais autrefois. Pousse-moi du coude toutes les deux ou trois minutes pour me tenir éveillé. N'oublie pas, mon garçon!

Bettina: (*Entrant*) Me voici, monsieur le curé! Nous vous avons un peu abandonné. Êtes-vous confortable, au moins?

L'Abbé: Mais oui, mais oui. Merci, ma bonne demoiselle. L'air du parc est bien bon ce soir, ne trouvez-vous pas?

Bettina: Oui, c'est ici comme un paradis. Peut-être mieux. (*Elle se dirige vers Jean qui se tient debout près de la fenêtre.*) (*A Jean*) J'aime beaucoup les environs de Souvigny, Monsieur Jean.

Jean: Le pays est très beau, en effet, mademoiselle, et ce sera un plaisir de sortir à cheval demain matin.

Bettina: Oh vraiment, j'aime tant monter à cheval, le matin; à quelle heure sortirez-vous?

Jean: (*Desappointé*) Mais . . . c'est que ma promenade du matin se fait la batterie sur le champ de manoeuvre. Quelquefois, plus tard, avec votre soeur, il faudra que nous allions à cheval, voulez-vous?

Bettina: Oh, Suzie ne pourra pas venir, mais moi, cela me fera si grand plaisir.

Mme Scott: (*Entrant*) Chut! (*Montrant L'Abbé*) Pas si haut, vous allez le réveiller. Comme il à l'air heureux, Jean!

Jean: Oh, mon Dieu! que je suis bête! Il faut que je le réveille.

Bettina: Mais pourquoi? Non, non, laissez-le! A son âge, un petit sommeil après le dîner ne peut faire que du bien.

Jean: Mais, il faut absolument, mademoiselle. Je le lui avais promis. Il sera si embarrassé s'il se rend compte qu'il s'est endormi à sa première visite. C'est une vieille habitude, vous savez.

Bettina: Oh oui, je comprends. Mais nous voulons qu'il se sente chez lui ici. Faisons comme si nous n'avions rien vu et chantons pour le réveiller. Ainsi, il ne se doutera de rien. (*Madame Scott et Bettina chantent. L'Abbé se réveille, regarde de droit et de gauche*)

L'Abbé: (*Rassuré*) Bravo! Bravo! (*Il se lève*) Chère madame, quelle charmante soirée pour Jean et moi, mais il se fait bien tard et il nous faut rentrer au village.

Bettina: Quoi, déjà?

Mme Scott: Vous devez être bien fatigué, monsieur le curé après votre longue journée si bien remplie, mais vous reviendrez souvent, n'est-ce pas?

L'Abbé: Mais oui, madame, avec grand plaisir. Bon soir.

Jean: Bon soir, madame, et merci encore pour cette bonne soirée. Bonsoir, Miss Percival, et à bientôt pour une promenade à cheval, n'est-ce pas?

Rideau

Scène cinquième: Dans le jardin (Gerald Fabian et la classe). Quatre heures de l'après-midi dans le parc du chateau de Longueval. Un banc de pierre sous les arbres. Personnages: Bettina et Jean

Bettina: Quel contretemps que cette indisposition de ma soeur. J'aurais tellement voulu avoir un petit souper pour nous trois ce soir. Suzie et moi, nous voulions vous dire quelque chose. Je ne sais comment m'y prendre. Ne riez pas! C'est très serieux. Oui, nous voulions vous remercier, toutes deux, d'avoir été, depuis que nous sommes ici—comment dirai-je?—si bon, si aimable, si dévoué . . .

Jean: Mais, mademoiselle, vraiment c'est a moi de vous remercier, pour . . .

Bettina: Non, non, ne m'interrompez pas! Nous sommes ici des étrangères, mais par vos bons soins les gens du village commencement à nous aimer.

Jean: Ce n'est pas difficile, mademoiselle, je vous assure.

Bettina: Comme vous êtes aimable, mais—dites-moi, connaissez-vous dans les environs un jeune homme avec des moustaches blondes et qui monte un cheval noir?

Jean: Ce doit être mon ami, Paul de Lavardens. Il vous a rencontrée à un bal à Paris, dit-il. Sa grande ambition est de vous etre présenté.

Bettina: Eh bien, il faudra nous l'amener bientôt. Et les autres gens du village! Comme ils vous adorent! Et vous! Vous aimez bien ce village où vous êtes né, n'est-ce pas, Monsieur Jean?

Jean: Oh oui, beaucoup ce sera bien pénible pour moi de le quitter.

Bettina: Quitter Longueval!!! Mais pourquoi donc?

Jean: Dame, un soldat ne s'appartient pas, mademoiselle, et quand j'aurai de l'avancement, il me faudra bien aller vivre ailleurs. Mais quand je serai vieux, c'est ici que je veux me rétirer.

Bettina: Et, toujours seul?

Jean: (*Riant*) Pourquoi seul? J'espère bien que non.

Bettina: Votre parrain aime à parler de vous et entre nos visites il m'a dit votre histoire. Votre position est forte bonne. Vous recevez deux cents treize francs par mois du gouvernement. Est-ce vrai?

Jean: (*Embarrassé*) Mais oui.

Bettina: (*Riant*) Et vous avez même eu deux bonnes offres de mariage.

Jean: (*Surpris*) Comment?

Bettina: Mais oui, deux très bonnes dots . . . et vous avez refusé, s'il vous plaît.

Jean: Eh bien, oui, c'étaient deux jeunes filles fort charmantes.

Bettina: Oh, bien entendu!

Jean: Mais, je n'étais pas à l'aise. Elles m'ont plus ou moins forcé à passer quelques soirées avec elles. Il m'a presque fallu me fâcher.

Bettina: Vraiment? Pas même une toute petite lueur d'amour?

Jean: Non, rien du tout. J'ai bien sagement répris ma vie de garçon, parce que, voyez-voux, je crois qu'il vaut mieux ne pas se marier du tout que se marier sans amour.

Bettina: Oh, oui, vous avez bien raison—(*silence embarrassée*). . .

Jean: Mademoiselle, je crois qu'il est temps de rentrer.

Bettina: Oui, il vaut mieux.

Rideau

Scène sixième: Dans la chambre de Bettina (Anna Frenke et la classe). (In English because it is felt that when the sisters are alone they would probably be speaking in their native tongue, English)
(*It is about* 3:30 *in the morning. Bettina is huddled up in a chair crying. Mrs. Scott enters. Noise of rain and thunder*)

Mrs. Scott: Bettina, why are you out of bed at this time of the morning? What are you doing there in that chair?

Bettina: Crying . . . and . . . listening to the rain.

Mrs. Scott: Why, what is it, darling? Don't you feel well?

Bettina: I feel terrible. (*Mrs. Scott comes close and embraces Bettina*) Suzie, I think I'm in love.

Mrs. Scott: You're what?

Bettina: Yes, and he keeps trying to stay away from me, to ignore me; to hide from me. Oh, Suzie, could it be that I frighten him? But I believe that he loves me, anyway. Haven't you seen how sad he appears, lately?

Mrs. Scott: Who? Who appears sad? (*Bettina begins to sob*) Now, darling, don't say any more until you have quieted down. (*Pats her sister*) There, now.

Bettina: (*Between sobs*) It's Jean. Didn't you notice?

Mrs. Scott: Well yes, I did suspect something of the sort. But, darling, are you sure that he is in love with you?

Bettina: Absolutely sure. Only, I'll tell you what's wrong, Suzie. It's my money that's wrong. Oh, I wish I were a poor little nobody. If I were, he would take me by the hand and immediately tell me that he loved me, . . . and that he wanted to marry me. And . . . do you know what I'd say? (*Terrible peal of thunder . . . sound of rain . . . flashes of lightning*) Oh, Suzie, listen to that terrible thunder!! And the rain. Will it never stop? Poor Jean! Having to march in this weather!!

Mrs. Scott: But, your answer, Bettina! What would your answer be? That you loved him, too?

Bettina: You are right, Suzie; that's what I would say. (*More thunder*)

Mrs. Scott: Poor darling!

Bettina: Suzie, haven't I always said that I should never marry a man unless I adored him? Well, I . . . almost . . . adore Jean. In fact, I know I do. That's the only thing that makes me happy.

Mrs. Scott: It disturbs me, Bettina, to see you in this frame of mind. Are you sure that you know what you want?

Bettina: Oh yes! . . . Look Suzie, Jean is leaving tonight and will be gone for twenty days. In that period I shall have plenty of time to think about everything; to question myself and to be sure of myself . . . Suzie, I might seem frivolous and act a little silly at times, but you know perfectly well that I am really a very serious thinker, don't you?

Mrs. Scott: Of course, darling.

Bettina: Well . . . at the end of those twenty days . . . I am going to come to you as I would have gone to our mother, if she had been here. And . . . if I say to you, "Suzie, I know that I love him," will you promise to let me go to him; to let me tell him how I feel and to ask him to be my husband?

Mrs. Scott: All right, Bettina, I promise . . . if you promise to get back into bed now . . . this minute . . . and no more crying for tonight.

Bettina: All right! You are the most perfect sister imaginable. Good night, Suzie! (*Mrs. Scott leaves the room.*) (*Just then Bettina's clock strikes four*) Four o'clock! Jean will be marching by here in a few minutes. I wish I could see him before he leaves. I wish . . . I wish . . . Maybe I shall! Why not? It seems to have stopped raining. Suzie will be furious but one cannot be an angel all of the time. (*Goes stealthily off the stage*)

RIDEAU

Scène septième: Le Départ de Jean (John Peetz et la classe). Au fond du parc de Longueval, une balustrade qui domine la grande route où va passer le régiment. Cinq heures du matin. Il a cessé de pleuvoir mais il fait du grand vent. Personnages: Bettina, Jean, Madame Scott

Bettina: Thank goodness the rain has stopped! This high wind is bad enough . . . but . . . the rain! Poor Jean! He would have been drenched through and through. What a long time it takes the regiment to come from Souvigny! The minutes seem like hours! Oh dear! If I were only sure that he loves me! (*Noise of someone approaching*) What's that? Someone is coming! I believe it's Jean, but he's all alone.

Jean: (*Entrant*) Bettina! Bettina! Pourquoi êtes-vous ici?

Bettina: Mais . . . je voulais vous voir passer . . . voir . . . passer le régiment. Et vous! Pourquoi êtes-vous seul?

Jean: Je suis détaché pour préparer les logements des officiers pour ce soir. . . . Mais, ma pauvre enfant! Il y a de quoi mourir de froid ici! Rentrez vite au chateau!

Bettina: Oh Jean, je n'ai pas pu vous laisser partir sans vous revoir. C'est si long . . . vingt jours! Il fallait que je sache . . . (*tendrement*)

Jean: Voyons, Bettina! Soyez sérieuse! Il ne faut pas venir ici par ce temps de chiens et, de si bonne heure! Il faut rentrer!

Bettina: Qu'est-ce que tout cela fait, Jean? Je voulais tant vous voir— (*ils se rapprochent*)

Jean: (*Doucement*) Bettina!

Madame Scott: (*Au loin*) Bettina! Bettina! Where are you?

Bettina: Here I am, Suzie!

Jean: Adieu, Bettina! Adieu! (Il quitte la scène.)

Mrs. Scott: (*Entrant*) Bettina! You'll catch pneumonia in this weather. Why did you come out here, anyhow?

Bettina: Don't scold me, Suzie! I had to see Jean once more before he left.

Mme. Scott: But he's not going away for ever, my poor little sister. Twenty days will pass quickly.

Bettina: Oh no, Suzie! They will seem like ages to me . . . Do you remember? I promised to tell you exactly how I felt about Jean at the end of that time?

Mme. Scott: Won't it be necessary to wait that long, darling?

Bettina: No, Suzie! I am sure right now that I love him and I'm sure that he loves me too. However, he is still afraid of my money. When he returns, I shall tell him that I love him. You will permit me to to tell him, won't you Suzie?

Mme. Scott: If you are absolutely sure . . . Why . . . Of course, I give you my permission. But . . . we'll both be sick if we stay out here any longer. Let's go back to the chateau, at once! (*They both exit*)

Rideau

Scène huitième: Le Retour de Jean (Eleanor Laughlin et la classe). Chez l'Abbé Constantin. Personnages: L'Abbé, Pauline, Jean, Bettina

L'Abbé: (À la fenêtre) Pauline! Pauline! Le voilà! C'est lui!

Jean: (*Entrant*) Bonjour, parrain.

L'Abbé: Ah, Jean! Mon bon Jean! Que c'est bon de te revoir. Et quelle bonne mine tu as après ton séjour au grand air . . . Eh bien! Tu vas, sans doute, avoir un congé de quelques jours pour te réposer?

Jean: Non, parrain. Pas cette fois-ci. Non . . .

L'Abbé: Comment! Qu'est-ce que tu me racontes là?

Jean: Non, je dois vous dire au revoir.

L'Abbé: Au revoir? Mais . . . où vas-tu donc?

Jean: Au Paris, mon parrain, pour démander mon changement.

L'Abbé: Quoi! quitter Souvigny? Mais enfin, mon garçon! Tu perds la tête! Me laisser ici tout seul! Mais j'ai besoin de toi, mon petit.

Jean: Oh parrain, je ne veux pas partir . . . mais . . . ne voyez-vous pas? Je ne dois pas la revoir. Vous! Vous resterez. Vous la verrez. Vous lui parlerez.

L'Abbé: Enfin, qu'est-ce qui t'arrive? Qui ne dois-tu pas revoir?

Jean: Bettina! C'est elle! Bettina!

L'Abbé: Bettina?

Jean: Oui, parrain! Bettina! Oh, j'ai essayé—je pensais que ces vingt jours aux champs me la feraient oublier . . . mais . . .

L'Abbé: Oh, mon pauvre enfant,—Allons! Du courage! Tu es soldat, que diable, et même, si tu veux mon opinion—eh bien, je crois que Mademoiselle Bettina t'aime aussi. Elle n'a cessé de parler de toi depuis ton départ.

Jean: Vrai, parrain? Mais à quoi bon! Son argent! Son argent! Son maudit argent! Je ne pourrais jamais la démander en mariage.

L'Abbé: Ma foi! Pourquoi pas? Elle a de l'argent, c'est vrai, mais ce n'est pas pour cela que tu l'aimes. Ta conscience est claire.

Jean: Cela n'est pas assez. Ma conscience est à l'aise, mais ma réputation sera salie . . . Non! Il faut que je parte sans jamais la revoir.

L'Abbé: Jean, mon enfant, je connais bien Bettina! Je l'ai vue chez les pauvres: bonne, douce, et si brave—et si elle t'aime . . .

Jean: Ah, si elle était pauvre—elle aussi—mais—(*On frappe à la porte. Bettina entre et va vers Jean*)

Bettina: Oh Jean, je suis si heureuse de vous revoir. Monsieur le curé, Monsieur Jean, je veux vous faire une confession. Tout d'abord vous apprendrez que ma soeur sait tout et approuve ma démarche. Oh, il faut que vous m'écoutiez—il faut—

L'Abbé: Mais oui, mon enfant. Mais oui!

Bettina: [Vous savez bien que je suis riche—mais j'ai toujours espéré marier un homme que j'aimerais—et qui m'aimerait pour moi-même. Et maintenant—voici ma confession. Monsieur le curé, voilà deux mois que j'ai aimé un homme comme cela. Et—excusez-moi—mais je n'ai pas pu m'empêcher d'entendre votre conversation de tout à l'heure—et, maintenant, je suis sûre, que cet homme aussi m'aime comme je veux être aimée,—n'est-ce pas, Monsieur Jean,—n'est-ce pas?

Jean: Oui, c'est vrai, Bettina. Je vous aime. Mais je suis un soldat, Bettina, et . . . .

Bettina: Je comprends, Jean. J'ai bien pensé à tout cela et votre parrain m'a tout dit. Oh, monsieur le curé, ma fortune, est-elle un si grand crime?

L'Abbé: Jean, mon enfant, épouse-la! C'est maintenant ton devoir autant que ton bonheur.

Jean: Oh, Bettina! Me pardonnerez-vous mon manque de confiance? Les choses sont si simples pour les coeurs droits. Merci, Bettina! Ma si bonne petite Bettina!

L'Abbé: (*Étendant les bras*) Que le Bon Dieu vous benisse, mes enfants! Puissiez vous à jamais être heureux dans un amour toujours nouveau! Oh, mon Dieu! Guidez et protégez ces deux coeurs unis.

Rideau

Foreign Literature in English Translation

An Index to Anthologies and Collections

Complied by MAX SCHIFERL, JOHN MARKS, and WALTER V. KAULFERS

This bibliography was prepared by the Stanford Language Arts Investigation to aid teachers in using the translations available in collections. To this end the contents of anthologies have been listed by country. It should be useful in courses in world literature, foreign languages, social studies, and history, in orientation or cultural courses, and for collateral reading in English classes.

The collections analyzed in Part I contain some of the best of the shorter works of foreign authors and provide excellent source material for an introduction to the literature and culture of other countries. Most of these anthologies will be found in city libraries; many are available in large school libraries.

In Part II the selections are arranged according to author's nationality, and then grouped under the headings: Short Stories, Plays, and Poets. Within each division the selections are listed in alphabetical order under the author's name. Anonymous selections are listed under the title. The names of poets are given, but not the titles of poems. Poets represented in the anthologies only by single poems of a few lines are not listed.

Part I

LIST OF COLLECTIONS

1. *Adventures in World Literature.* Edited by Rewey Belle Inglis and William K. Stewart. New York, Harcourt, Brace and Company, 1936. Pp. xix, 1268.
   A textbook in world literature. Translations include essays and excerpts from longer works that are not indexed in Part II.
2. *Anthology of Mexican Poets from the Earliest Times to the Present Day.* Translated by Edna Worthley Underwood. Portland, Maine, Mosher Press, 1932. Pp. xxxiii, 331.
   Nearly all the important Mexican poets are represented. Includes short biographical notes.
3. *Anthology of World Poetry.* Edited by Mark Van Doren. New York, Reynal & Hitchcock, 1928. Pp. lviii, 1318.
   Poems by authors of all countries and all periods.
4. *Anthology of World Prose.* Edited by Carl Van Doren. New York, Reynal & Hitchcock, Inc., 1935. Pp. xvi, 1582.

Selected from the literature of all countries. Includes essays and selections from novels that are not indexed in Part I.

5. *Azure Cities, Stories of New Russia.* Edited by Joshua Kunitz. New York, International Publishers Co., Inc., 1929. Pp. 319.
   Thirteen stories by contemporary Russian authors.
6. *Best Russian Short Stories.* Edited by Thomas Seltzer. (Modern Library.) New York, Modern Library, Inc., 1925. Pp. xvii, 261.
   Twenty-two stories by Russian authors, including Andreyev's "The Seven That Were Hanged" and "The Red Laugh," and Bunin's "The Gentleman from San Francisco."
7. *Best Short Stories of the World.* Edited by Konrad Bercovici. New York, Stratford Co., 1925. Pp. 516.
   Includes thirteen translated stories.
8. *Book of Drama.* Edited by Bruce Carpenter. New York, Prentice-Hall, Inc., 1929. Pp. x, 1111.
   Plays by Aeschylus, Chekhov, Euripides, Hugo, Ibsen, Maeterlinck, Molière, Racine, Sophocles, and Strindberg.
9. *Book of Modern Plays.* Edited by George R. Coffman. New York, Scott, Foresman and Company, 1925. Pp. 490.
   Ibsen, *An Enemy of the People.*
   Rostand, *The Romanceers.*
10. *Book of Modern Short Stories.* Edited by Dorothy Brewster. New York, The Macmillan Company, 1928. Pp. 482.
    Chekhov, *Verotchka.*
    Easter Eve.
    Bunin, *Gentleman from San Francisco.*
    France, *Our Lady's Juggler.*
11. *Book of Short Stories.* Edited by Cynthia Ann Pugh. New York, The Macmillan Company, 1931. Pp. 533.
    Includes stories by Björnson, Chekhov, Coppée, Lagerlöf, Maupassant, and Tolstoy.
12. *Book of the Short Story.* Edited by E. A. Cross. New York, American Book Company, *ca.*1934. Pp. vii, 1103.
    Part I deals with the history and technique of the short story. Part II contains stories by Björnson, Andreyev, Pushkin, Mérimée, Daudet, Maupassant, Tolstoy, Chekhov, Pirandello, France, and Lagerlöf.
13. *Book of the Short Story.* Edited by Alexander Jessup and Henry Seidel Canby. New York, D. Appleton-Century Company, Inc., 1909. Pp. 507.
    Includes stories by Apuleius, Boccaccio, Cervantes, Voltaire, Mérimée, Maupassant, Balzac, and Turgenev.
14. *Brazilian Tales.* Translated by Isaac Goldberg. Boston, Four Seas Publishing Co., 1921. Pp. 149.
    Stories by Machado de Assis, Medeiros, Netto, and Dolores.
15. *Chief Contemporary Dramatists. Second Series. Eighteen Plays From the Recent Drama of England, Ireland, America, France, Germany, Austria, Italy, Spain, Russia, and Scandinavia.* Edited by Thomas H. Dickinson. Boston, Houghton Mifflin Company, 1921. Pp. vi, 734.

16. *Chief Contemporary Dramatists. Third Series. Twenty Plays From the Recent Drama of the United States, Great Britain, Germany, Austria, France, Italy, Spain, Russia, Hungary, Czechoslovakia, The Yiddish Theatre, and Scandinavia.* Edited by Thomas H. Dickinson. Boston, Houghton Mifflin Company, *ca.*1930. Pp. ix, 698.

17. *The Chief European Dramatists. Twenty-one Plays From the Drama of Greece, Rome, Spain, France, Italy, Germany, Denmark, and Norway, From* 500 *B.C. to* 1879 *A.D.* Edited by Brander Matthews. Boston, Houghton Mifflin Company, *ca.*1916. Pp. xi, 786.

18. *Contemporary Drama, European Plays I.* Selected by E. Bradlee Watson and Benfield Pressey. New York, Charles Scribner's Sons, *ca.*1931. Pp. ix, 458.
    Ibsen, *A Doll's House.*
    Becque, *The Vultures.*
    Hauptmann, *The Beaver Coat.*
    Schnitzler, *Light o' Love.*

19. *Contemporary Drama, European Plays II.* Edited by E. Bradlee Watson and Benfield Pressey. New York, Charles Scribner's Sons, *ca.*1932. Pp. xii, 516.
    Plays by Chekhov, Rostand, Sudermann, Maeterlinck, and Ibsen.

20. *Contemporary Drama, European Plays III.* Selected by E. Bradlee Watson and Benfield Pressey. New York, Charles Scribner's Sons.
    Plays by Benavente, Strindberg, D'Annunzio, Gorki, and Chekhov.

21. *Contemporary Drama, European Plays IV.* Selected by E. Bradlee Watson and Benfield Pressey. New York, Charles Scribner's Sons, *ca.*1934. Pp. xii, 425.
    Plays by Pirandello, Toller, Capek, Andreyev, and Chekhov.

22. *Contemporary German Poetry, an Anthology.* Chosen and translated by Babette Deutsch and Avrahm Yarmolinsky. London, John Lane, The Bodley Head, Ltd., 1923. Pp. 228.
    Poems selected from the works of German and Austrian poets of the period 1880 to 1920.

23. *Continental Plays. Volume I.* Edited by Thomas H. Dickinson. (Types of Contemporary Drama.) Boston, Houghton Mifflin Company, 1935. Pp. 748.
    Plays by Chekhov, Claudel, D'Annunzio, Hauptmann, Molnar, Maeterlinck, the Quinteros, Schnitzler, Tolstoy, and Capek.

24. *Continental Plays. Volume II.* Edited by Thomas H. Dickinson. (Types of Contemporary Drama.) Boston, Houghton, Mifflin Company, 1936. Pp. 743.
    Plays by Andreyev, Bernard, Brieux, Echegaray, Gorki, Kaiser, Pirandello, Rostand, Strindberg, and Wedekind.

25. *The Copeland Translations, Mainly in Prose From French, German, Italian and Russian.* Chosen and arranged, with an introduction by Charles Townsend Copeland. New York, Charles Scribner's Sons, *ca.*1934. Pp. xxiii, 1080.
    Many of the selections are extracts from longer works and are not indexed.

26. *Dramas of Modernism and Their Forerunners.* Edited by Montrose J. Moses. Boston, Little, Brown & Company, 1931. Pp. xvi, 741.
    Plays by Chekhov, Gorky, Andreyev, Kaiser, Toller, Lenormand, Pirandello, Capek, Molnar, Strindberg.
27. *Editors Choice.* Edited by Alfred Dashiell. New York, G. P. Putnam's Sons, 1934. Pp. 341.
    An anthology of short stories, including Chekhov's *On the Way,* Liashko's *The Song of the Chains,* and Maupassant's *The Adventures of Walter Schnaffs.*
28. *European and Asiatic Plays From Euripides to Shirley,* 431 *B.C. to* 1642 *A.D.* Edited by Joseph Richard Taylor. Boston, Expression Co., 1936. Pp. x, 730.
    Contains plays by Corneille, Calderón, Kalidasa, Seneca, Plautus, Aristophanes, Euripides, and four short anonymous plays from the Japanese and Chinese.
29. *Fifty Contemporary One-act Plays.* Selected and edited by Frank Shay and Pierre Loving. New York, D. Appleton-Century Company, Inc., 1935. Pp. viii, 552.
    Twenty of the plays are translations from Yiddish, Danish, Swedish, Spanish, Russian, Italian, Hungarian, Dutch, German, and French.
30. *Four Famous Greek Plays.* Edited by Paul Nissley Landis. (Modern Library.) New York, Modern Library, 1929. Pp. xviii, 283.
    Aeschylus, *Agamemnon.*
    Aristophanes, *The Frogs.*
    Euripides, *Medea.*
    Sophocles, *Oedipus the King.*
31. *Four Soviet Plays.* Edited by Ben Blake. New York, International Publishers Co., Inc., 1937. Pp. 427.
    Gorki, *Yegor Bulichov and Others.*
    Kocherga, *Masters of Time.*
    Pogodin, *Aristocrats.*
    Vishnevsky, *An Optimistic Comedy.*
32. *French Short Stories of the 19th and 20th Centuries.* (Everyman's Library.) New York, E. P. Dutton & Company, Inc., 1933. Pp. xvi, 351.
    Translations of twenty French short stories.
33. *Golden Treasury of Jewish Literature.* Selected and edited by Leo W. Schwarz. Illustrations by Lionel S. Reiss. New York, Farrar & Rinehart, Inc., *ca.*1937. Pp. xiii, 818.
    An anthology of all types of literature by Jewish writers of all countries. "It is the aim of this compilation to present, especially for our young adults, a literary autobiography of the Jewish people." Translations from German, French, Russian, Danish, and Spanish, as well as from Hebrew and Yiddish.
34. *Great French Short Stories.* Edited by Lewis Melville and Reginald Hargreaves. London, Ernest Benn, Ltd., 1935. Pp. 1078.
    The most complete collection of French stories available.
35. *Great German Short Novels and Stories.* Edited by Bennett A. Cerf. (Modern Library.) New York, Modern Library, *ca.*1933. Pp. ix, 475.

Fifteen stories, including Goethe's *The Sorrows of Werther*, Storm's *Immensee*, Mann's *Death in Venice*, and Zweig's *Amok*.

36. *Great Italian Short Stories.* Edited by Decio Pettoello. London, Ernest Benn, Ltd., 1930. Pp. 923.
    The largest collection of Italian short stories.
37. *Great Short Stories of the World. A Collection of Complete Short Stories Chosen from the Literatures of All Periods and Countries.* Compiled by Barrett H. Clark and Maxim Lieber. Garden City, Garden City Publishing Company, Inc., 1938. Pp. xv, 1072.
    The best collection of short stories available. Arranged by country. Includes introductions and short biographical notes.
38. *Great Stories of All Nations, One Hundred Sixty Complete Short Stories from the Literatures of All Periods and Countries.* Edited by Maxim Lieber and Blanche Colton Williams. New York, Tudor Publishing Co., 1936. Pp. xii, 1132.
39. *Italian Short Stories From the 13th to the 20th Centuries.* (Everyman's Library.) New York, E. P. Dutton & Company, Inc., 1932. Pp. xii, 307.
    Thirty-eight stories by Italian authors of all periods.
40. *Living China, Modern Chinese Short Stories.* Compiled and edited by Edgar Snow. New York, Reynal & Hitchcock, Inc., 1936. Pp. 360.
    A collection of short stories, with an introduction and biographical notes.
41. *Masterpieces of Modern Spanish Drama.* Edited by Barrett H. Clark. New York, D. Appleton-Century Company, Inc., 1922. Pp. 290.
    Contains *The Great Galeoto* by Echegaray, *The Duchess of San Quentin* by Perez Galdós, *Daniela* by Guimera.
42. *Masterpieces of Russian Drama.* Edited by G. R. Noyes. New York, D. Appleton-Century Company, Inc., 1933. Pp. 902.
    An anthology of twelve plays by Russian authors.
43. *Modern Continental Plays.* Edited by S. Marion Tucker. New York, Harper & Brothers, 1929. Pp. xi, 836.
    Twenty-one of the best-known plays by French, German, Russian, Scandinavian, Hungarian, Italian, Czech, and Spanish dramatists.
44. *Modern German Short Stories.* Translated by H. Steinhauer and Helen Jessiman. (World's Classics.) New York, Oxford University Press, 1938. Pp. xvi, 263.
    Translations of fourteen stories by modern German authors.
45. *Modern One-act Plays from the French.* Collected and translated by Virginia and Frank Vernon. New York, Samuel French, Inc., 1933. Pp. xiv, 454.
    A collection of twenty-two short plays.
46. *Modern Plays.* Edited by John Francis McDermott. New York, Harcourt Brace and Company, 1932. Pp. xiii, 427.
    Ibsen, *A Doll's House.*
    Capek, *R.U.R.*
47. *Modern Swedish Masterpieces.* Edited by Charles W. Stork. New York, E. P. Dutton & Company, Inc., 1923. Pp. xi, 257.
    Twenty-one short stories by Swedish authors.

48. *Modernist Trend in Spanish-American Poetry; a Collection of Representative Poems of the Modernist Movement and the Reaction.* Compiled and translated by George Dundas Craig. Berkeley, University of California Press, 1934. Pp. xii, 347.
    Includes a general introduction, lengthy critical comments on the individual poets, and a bibliography. Both original and translations given.
49. *New Plays from Japan.* Translated by Yozan T. Iwasaki and Glen Hughes. New York, D. Appleton-Century Company, Inc., 1930. Pp. 125.
    Arishima, *Death.*
    Mushakoji, *A Family Affair.*
    Sudjuki, *Burning Her Alive.*
50. *Norway's Best Stories.* Edited by Hanna Larsen. New York, American-Scandinavian Foundation, 1928. Pp. 369.
    Translations of twenty-one short stories.
51. *One-act Plays.* Edited by G. A. Goldstone. Boston, Allyn & Bacon, 1926. Pp. 408.
    Rostand, *Romanceers.*
    Chen-Chin Hsuing, *Thrice Promised Bride.*
    Chekhov, *Boor.*
52. *One-act Plays by Modern Authors.* Edited by Helen Louise Cohen. New York, Harcourt, Brace and Company, 1934. Pp. 539.
    Maeterlinck, *Intruder.*
    Chekhov, *Proposal.*
53. *One-act Plays for Secondary Schools.* Edited by James P. Webber and Hanson H. Webster. Boston, Houghton Mifflin Company, 1923. Pp. xii, 308.
    Coppée, *The Lord's Prayer.*
    Alvarez Quintero, S. and Alvarez Quintero, J., *A Sunny Morning.*
    Rostand, *The Romanceers.*
54. *The Play's the Thing, an Anthology of Dramatic Types.* Edited by Fred B. Millett and Gerald Eades Bentley. New York, D. Appleton-Century Company, Inc., 1936. Pp. vii, 571.
    Plays by Sophocles, Euripides, Racine, Ibsen, Plautus, Molière, Rostand, Chekhov, and Maeterlinck.
55. *Plays for the College Theater.* Collected and Edited by Garrett H. Leverton. New York, Samuel French, Inc., 1932. Pp. ix, 629.
    Plays by Molière, Sardou, Ibsen, Rostand, Schnitzler, France, Martinez-Sierra, Molnar, and Vildrac.
56. *Plays from the Modern Theater.* Edited by Harrison R. Steeves. New York, D. C. Heath and Company, 1931. Pp. xii, 526.
    Plays by Chekhov, Hauptmann, Ibsen, Molnar, and Schnitzler.
57. *Plays of the Italian Theatre.* Edited by Isaac Goldberg. Boston, John W. Luce & Company, 1921. Pp. vii, 202.
    Verga, *The Wolf-Hunt.*
    Morselli, *Gastone.*
        Water upon Fire.
        The Animal Trainer.

Lopez, *The Sparrow.*
Pirandello, *Sicilian Limes.*

58. *Progress of Drama Thru the Centuries.* By Ruth M. Stauffer. New York, The Macmillan Company, 1928. Pp. xii, 696.
Contains a history of the drama and a group of plays illustrating its development.

59. *Readings in Contemporary Literature.* Edited by Ernest Hanes and Martha Jane McCoy. New York, The Macmillan Company, 1930. P. xv, 474.
Contains *The Lord's Prayer*, by Coppée, *Cyrano de Bergerac*, by Rostand, and *Juarez and Maximilian*, by Franz Werfel.

60. *Readings in European Literature.* Edited by Gerald E. Seboyar and Rudolph F. Brosius. New York, F. S. Crofts & Co., 1929. Pp. xv, 876.
"The purpose of this anthology is to give the general reader an introductory acquaintance with European literature by means of characteristic selections from representative authors of ancient, medieval, and modern literature."

61. *Representative Continental Dramas, Revolutionary and Transitional.* Edited by Montrose J. Moses. Boston, Little, Brown & Company, 1924. Pp. xiv, 688.
Translations of sixteen plays.

62. *Representative Modern Drama.* Edited by Charles Huntington Whitman. New York, The Macmillan Company, 1936. Pp. 1121.
An excellent anthology, containing twelve translated plays.

63. *Representative Modern Short Stories.* Edited by Alexander Jessup. New York, The Macmillan Company, 1929. Pp. 947.
Includes translations of stories by Balzac, Chekhov, Andreyev, France, Maupassant, Daudet, Turgenev, Gautier, Gogol, and Mérimée.

64. *Representative One-act Plays by Continental Authors.* Edited by Montrose J. Moses. Boston, Little, Brown & Company, 1923. Pp. xx, 463.
Nineteen plays by Russian, Scandinavian, French, Italian, Belgian, Spanish, and German authors.

65. *Russian Poetry, An Anthology.* Chosen and Translated by Babette Deutsch and Avrahm Yarmolinsky. Revised edition. New York, International Publishers, *ca.*1927. Pp. 254.
Lyrics selected from the verse produced from the early nineteenth century to 1927. Includes an introduction and biographical notes.

66. *Selected Austrian Short Stories.* Translated by Marie Busch. (World's Classics.) New York, Oxford University Press, 1929. Pp. vii, 290.
Translations of ten stories by Austrian authors.

67. *Selected Russian Short Stories.* Edited by A. E. Chamot. (World's Classics.) New York, Oxford University Press, 1925. Pp. xiv, 344.
Fifteen stories by Andreyev, Chekhov, Dostoievski, Garshin, Gogol, Gorky, Kuprin, Lermontov, Pushkin, and Turgenev.

68. *Selected Short Stories of Today.* Edited by Dorothy Scarborough. New York, Farrar & Rinehart, Inc., 1935. Pp. xiii, 530.
Bunin, *Sunstroke.*

Pirandello, *The Fly.*
Proust, *A Cup of Tea.*

69. *Seven Contemporary Plays.* Edited by Charles H. Whitman. Boston, Houghton Miffiin Company, 1931. Pp. viii, 565.
    Chekhov, *The Cherry Orchard.*
    Hauptmann, *The Sunken Bell.*
    Ibsen, *An Enemy of the People.*
    Rostand, *Cyrano de Bergerac.*
70. *Short Plays by Representative Authors.* Edited by Alice M. Smith. New York, The Macmillan Company, 1921. Pp. vii, 318.
    Chekhov, *The Swan Song.*
    Fulda, *By Ourselves.*
    Sigurjónsson, *The Hraun Farm.*
    Tagore, *The Post Office.*
71. *Short Stories.* Edited by H. C. Schweikert. New York, Harcourt, Brace and Company, 1934. Pp. 612.
    Stories by Maupassant, Chekhov, Björnson, Dumas, and Lagerlöf.
72. *Short Stories, a Collection of Types of the Short Story.* Edited by William Thomson Hastings, B. C. Clough, and K. O. Mason. Boston, Houghton Mifflin Company, 1924. Pp. 394.
    Includes Daudet's *The Death of the Dauphin,* and Maupassant's *Little Soldier.*
73. *Short Stories by Russian Authors.* Translated by Rochelle S. Townsend. (Everyman's Library.) New York, E. P. Dutton & Company, Inc., 1924. Pp. xi, 280.
    Short stories by Pushkin, Gogol, Tolstoy, Korolenko, Chekhov, Chirikov, Andreyev, Kuprin, Gorky, and Sologub.
74. *Short Stories for Study and Enjoyment.* Edited by Harold T. Eaton. New York, Doubleday, Doran & Company, Inc., *ca.*1929. Pp. xvii, 554.
    Includes stories by Aesop, Boccaccio, Tolstoy, Daudet, and Maupassant.
75. *Short Stories from the Balkans.* Translated into English by Edna Worthley Underwood. Boston, Marshal Jones Co., 1919. Pp. vii, 246.
    Ten stories by little-known authors.
76. *Short Stories out of Soviet Russia.* Edited by John Cournos. New York, E. P. Dutton & Company, Inc., 1929. Pp. xi, 206.
    Seventeen stories by contemporary Russian authors.
77. *Six Plays of the Yiddish Theatre.* Translated by Isaac Goldberg. Boston, John W. Luce & Company, 1918. Pp. 197.
78. *Six Soviet Plays.* Edited by Eugene Lyons. Translated from the Russian, with a preface by Elmer Rice. Boston, Houghton Mifflin Company, 1934. Pp. 469.
    Bulgakov, *Days of the Turbins.*
    Katayev, *Squaring the Circle.*
    Pogodin, *Tempo.*
    Kirshov, *Bread.*
    Glebov, *Inga.*
    Afinogenyev, *Fear.*

79. *The Slav Anthology, Russian, Polish, Bohemian, Serbian, Croatian.* Translated by Edna Worthley Underwood. Portland, Maine, Mosher Press, 1931. Pp. xviii, 346.
An anthology of poetry, with comments on the work of each author represented.

80. *Some Spanish-American Poets.* Translated by Alice Stone Blackwell. Introduction and notes by Isaac Goldberg. London, D. Appleton-Century Company, Inc., 1929. Pp. xli, 559.
An anthology in which poets from all Spanish-American countries are represented. English and Spanish on opposite pages.

81. *Soviet Literature, an Anthology.* Edited and translated by George Reavey and Marc Slonim. London, Lawrence & Wishart, 1933. Pp. 426.
A collection of Soviet prose and poetry, with critical notes.

82. *Spanish Prose and Poetry, Old and New, with Translated Specimens.* Edited by Ida Farnell. New York, Oxford University Press, 1920. Pp. 186.
Each translation is preceded by a discussion of the author and his work.

83. *Spanish Short Stories of the Sixteenth Century in Contemporary Translation.* (World's Classics.) New York, Oxford University Press, 1928. Pp. xiv, 360.
Short stories by Hurtado de Mendoza, Montemayor, Alemán, and Cervantes.

84. *Sweden's Best Stories, an Introduction to Swedish Fiction.* Edited by Hanna Astrup Larsen. Translations by Charles Wharton Stork. New York, American-Scandinavian Foundation, *ca.*1928. Pp. xxiii, 365.
A selection of twenty-two stories intended to give a cross section of Swedish literature and a picture of life as it is lived in Sweden.

85. *Tales From Far and Near.* Edited by Ernest Rhys and C. A. Dawson-Scott. New York, D. Appleton-Century Company, Inc., 1930. Pp. x, 386.
Includes twelve translated stories.

86. *Ten Greek Plays.* Translated Into English by Gilbert Murray and Others. New York, Oxford University Press, 1929. Pp. xx, 475.
Plays by Sophocles, Aeschylus, Euripides, and Aristophanes.

87. *Theatre Guild Anthology.* New York, Random House, Inc., 1936. Pp. xiii, 961.
Contains Molnar's *Liliom*, Andreyev's *He Who Gets Slapped*, and Werfel's *Goat Song*.

88. *Three Dervishes and Other Persian Tales and Legends.* Translated by Reuben Levy. (World's Classics.) New York, Oxford University Press, 1923. Pp. 210.
A collection of eight anonymous stories.

89. *Three Modern Japanese Plays.* Translated by Yozan T. Iwasaki and Glenn Hughes. New York, D. Appleton-Century Company, Inc., 1923. Pp. 104.
Nakamura, *The Razor.*
Kikuchi, *The Madman on the Roof.*
Iwasaki, *Narikin.*

90. *Today's Literature, an Omnibus of Short Stories, Novelettes, Poems, Plays, Profiles, and Essays.* Edited by Dudley Chadwick Gordon, Vernon Rupert King, and William Whittingham Lyman. New York, American Book Co., *ca.*1935. Pp. xvi, 998.
Contains Andreyev's *The Little Angel* and Lagerlöf's *The Outlaws.*

91. *Treasury of the Theater.* Edited by Burns Mantle and John Gassner. New York, Simon & Schuster, Inc., 1935. Pp. 1643.
One of the best collections of world drama.

92. *Twelve Best Short Stories in the German Language.* Compiled by Richard Moritz. London, Gowans & Gray, 1926. Pp. 366.
Schiller, *The Criminal from Lost Honor.*
Brentano, *The Story of Brave Kasper and Fair Annie.*
Arnim, *Mad Veteran of Fort Ratonneau.*
Hoffmann, *The Mines of Faber.*
Goethe, *Story.*
Tieck, *The Scholar.*
Storm, *Immensee.*
Halm, *Marzipan Liza.*
Keller, *The Three Righteous Comb-makers.*
Riehl, *God Bless You!*
Keller, *A Legend of the Dance.*
Anzengruber, *How Jacob Prevailed.*

93. *Twentieth Century Plays.* Edited by Frank W. Chandler and Richard A. Cordell. New York, Thomas Nelson & Sons, 1934. Pp. xi, 327, xi, 204, xiv, 259.
Plays by Capek, Chlumberg, Lenormand, Molnar, Pirandello, Tolstoy, and the Quinteros.

94. *Twentieth Century Short Stories.* Edited by Sylvia Chatfield Bates. Boston, Houghton Mifflin Company, 1933. Pp. 545.
Stories by Pirandello, Pilniak, Baroja, and Mann.

95. *Twenty-five Finest Short Stories.* Edited by Edward Joseph Harrington O'Brien. New York, Farrar & Rinehart, Inc., 1931. Pp. 513.
Balzac, *An Episode under the Terror.*
Daudet, *The Pope's Mule.*
Flaubert, *A Simple Heart.*
Maupassant, *Two Friends.*
Mérimée, *Mateo Falcone.*
Becquer, *Our Lady's Bracelet.*
Chekhov, *The Black Monk.*

96. *Twenty-five Modern Plays.* Edited by Samuel Marion Tucker. New York, Harper & Brothers, 1931. Pp. 1045.
Contains fourteen translated plays.

97. *Twenty-five Short Plays, International.* Edited by Frank Shay. New York, D. Appleton-Century Company, Inc., 1925. Pp. viii, 381.
Twenty-one plays from Germany, Russia, Spain, Scandinavia, Italy, Belgium, Czechoslovakia, India, China, Cuba, France, Holland, Hungary, Japan, Mexico, and Turkey.

98. *Types of Domestic Tragedy.* Edited by Robert Metcalf Smith. (World Drama Series.) New York, Prentice-Hall, Inc., 1928. Pp. vi, 576.
Plays by Hebbel, Strindberg, Ibsen, and D'Annunzio.

99. *Types of Farce Comedy.* Edited by Robert M. Smith. (World Drama Series.) New York, Prentice-Hall, Inc., 1928. Pp. vii, 598.
    Aristophanes, *The Frogs.*
    France, *The Man Who Married a Dumb Wife.*
    Molière, *The Doctor in Spite of Himself.*
    Plautus, *The Menaechmi.*
100. *Types of Historical Drama.* Edited by Robert Metcalf Smith. (World Drama Series.) New York, Prentice-Hall, Inc., 1928. Pp. vii, 635.
    Includes plays by Ibsen, Hebbel, von Kleist, and Schiller.
101. *Types of Philosophic Drama.* Edited by Robert Metcalf Smith. (World Drama Series.) New York, Prentice-Hall, Inc., 1928. Pp. vii, 524.
    Contains Aeschylus' *Prometheus Bound* and Andreyev's *The Life of Man.*
102. *Types of Romantic Drama.* Edited by Robert Metcalf Smith. (World Drama Series.) New York, Prentice-Hall, Inc., 1928. Pp. 621.
    Contains plays by Corneille, Maeterlinck, Rostand, and Grillparzer.
103. *Types of World Tragedy.* Edited by Robert Metcalf Smith. (World Drama Series.) New York, Prentice-Hall, Inc., 1928. Pp. viii, 667.
    Plays by Sophocles, Euripides, Racine, Ibsen, Hauptmann, and Gorki.
104. *World Drama, Ancient Greece, Rome, India, China, Japan, Medieval Europe and England.* Edited by Barrett H. Clark. New York, D. Appleton-Century Company, Inc., 1933. Pp. viii, 663.
105. *World Drama, Italy, Spain, France, Germany, Denmark, Russia and Norway.* Edited by Barrett H. Clark. New York, D. Appleton-Century Company, Inc., 1933. Pp. viii, 685.
106. *World Literature,* by E. A. Cross. New York, American Book Co., *ca.* 1935. Pp. xv, 1396.
    "An anthology of selections representing the best of the world's literature from ancient times to the present."
107. *World Writers, a Book of Readings by Types.* Edited by William L. Richardson. Boston, Ginn and Company, *ca.* 1936. Pp. xvi, 627.
    Selections from the literature of all countries, arranged under the headings: The Tale; The Epic; the Drama; The Religious and Philosophic Mind; History and Oratory; Autobiography, Biography, and Diaries; The Novel; The Essay; Prose Portraits and Lyric Poetry.

SUPPLEMENTARY INDEXES

Those who wish to find stories or plays not indexed in this bibliography, or to ascertain the contents of other collections, should consult the following indexes:

Index to Plays, 1800–1926. Compiled by Ina Ten Eyck Firkins. New York The H. W. Wilson Company, 1927. Pp. ix, 397.
An index to 7,872 plays by 2,203 authors, arranged in alphabetical order in two divisions: an Author index and a Subject and Title index. All sources of each play are given. Appendix A: List of Books by One Author Containing More Than One Play. Appendix B: Collections of Plays by More Than One Author. Not Annotated.
Supplement, 1935. Pp. vi, 140.
3,284 plays by 1,335 authors. Arrangement same as that of the *Index to Plays.*

Index to Short Stories. Compiled by Ina Ten Eyck Firkins. 2d edition. New York, H. W. Wilson Company, 1923. Pp. xiv, 537.

Selected list of 17,288 stories, arranged in alphabetical order by author and title. All sources of stories are given—single books, collections, or periodicals. The 808 authors represented include 327 foreign authors whose stories have been translated. There is a list of periodicals referred to, a list of books indexed, and a list of authors classified by nationality.

Supplement, 1929. Pp. xiv, 332.

11,092 stories by 1,031 authors of 36 nationalities. Not very selective.

Second Supplement, 1936. Pp. x, 287.

9,630 stories by 2,062 authors.

Several excellent anthologies containing translations are published each year. For a description of collections published after June, 1938, readers are referred to

Book Review Digest. New York, H. W. Wilson Company, Price on application.

Published monthly, except in July, with a six-months' cumulation in August, and a cloth-bound cumulated annual in February. Each issue contains a cumulative title and subject index, including the headings:

Drama: Collections.
Poems: Collections.
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Translations published in periodicals are indexed in

Readers' Guide to Periodical Literature. New York, H. W. Wilson Company. Rates on application.

Issued semimonthly, September to June, monthly in July and August, with annual and biennial cumulations.

Subject, author, and title index. Poems are listed by author, and under the heading: Poems.

Part II

INDEX TO COLLECTIONS BY COUNTRY, LITERARY CLASSIFICATIONS, AND AUTHORS

The numbers in parentheses refer to the number of the collection or anthology in Part I in which the poem, story, or play can be found in English translation. To locate a translation, look first for the country, then for the literary classification (short stories, plays, poets), and finally for the author.

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Prerequisites to Success in Curriculum Revision

A STATEMENT OF PRACTICE IN THE STANFORD LANGUAGE ARTS INVESTIGATION

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The Stanford Language Arts Investigation, inaugurated in June, 1937, under a three-year grant from the General Education Board, had as its aim the creative development of desirable programs in the fields of English and foreign language. It provided for the study of fundamental needs in the field of the language arts—reading, writing, and speaking; for the consideration of ways and means by which these needs could be met; for the practical tryout of new materials and learning procedures; and for the evaluation of content and activities in terms of their effectiveness in achieving the goals that they were intended to serve.

The needs with which the Investigation was concerned were those revealed by scientific studies, by the experience of leaders in the field of the language arts, and by the teachers of the participating schools. In the choice of ways and means, experimental research, the experience of successful teachers, the suggestions of technical consultants in different parts of the United States, and the thinking of the entire group participating in the program were drawn upon.[1]

The aim of the Investigation was creative. It proposed to build up and make available to all schools a body of materials and procedures that had undergone the test of use and that had proved their efficiency in contributing to the realization of significant goals. Its central objective was the establishment in representative schools of programs of instruction in the language arts which would by their example encourage the development and propagation of increasingly effective curriculums in the language arts. Thus the enterprise eventuated in a variety of tested approaches, each appropriate to the differences in size of school, community, environment, staff, and maturity and ability of pupils, which must ultimately condition the nature and organization of any program of education.

It must already be evident that the unifying factor in the Stanford Language Arts Investigation was not to be found in any specific formula for teaching English or foreign languages, or in any particular type of curriculum organization. Its unity lay in its guiding philosophy of education and in its conception of the role of the language arts in American schools. Some insight into this conception and the favorable results reported by the teachers in the two published volumes of the Stanford Language Arts Investigation, *Foreign Languages and Cultures in American Education* and *English for Social Living,* may be gained by considering the circumstances under which these volumes were produced. There is common agreement among the participants that the conditions under which the work was done were of major assistance in developing conceptions and plans, in stimulating their day-by-day execution, and in encouraging revisions and improvements.

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[1] KAULFERS, WALTER V., The Foreign Languages in the Stanford Language Arts Investigation, *Hispania*, Vol. XXI, pp. 13–18, February, 1938.

Teachers and administrators should not, however, consider that the special setting of the participants in the Investigation limits the application of the results to similar situations. Such favorable conditions can be paralleled in most particulars by the teachers in any school or system, if they will study the reports and organize themselves appropriately. A brief analysis is given here to clarify the guiding principles and the structure of the Investigation.

First in importance was the complete voluntary participation of the 151 experienced teachers and administrators in the 23 schools and 10 systems engaged in the work. The invitation to take part in the Investigation extended by the directors clearly stated that the focal purpose of the program was the origination and use of plans for the improvement of teaching in the field of the language arts. Each teacher accepted responsibility to study the work being done in her classroom, school, and elsewhere to develop student abilities in the language arts and to propose plans and procedures to make that work more effective.

No less important was the concept of teamwork that was brought into play among teachers and students. Every participant was invited and helped to cooperate with others in working out a plan and in carrying it into practice. This group idea rooted itself in every aspect of the work and is reflected throughout the reports in a variety of ways. In some instances two or three teachers worked on a cooperative project, bringing experience and materials from such varied fields as English, Spanish, and social studies to bear on the development of a single group of students. One such example is reported in "International Understanding Begins at Home" by Helen Miller Bailey and "Streamlined Topsies" by Florence Sprenger and Erva Taylor in the present volume. More often the fine spirit of teamwork that characterized the project expressed itself in group consideration of plans evolved by one or more teachers, in the discussion of reports presented after an experimental tryout, and in constant friendly interest in the work that others were carrying on. This cooperative spirit expressed itself in many classrooms through teacher-pupil planning, sharing of controls, and establishing freer spontaneous relationships. Examples may be found in "Progress and Growing Pains: Group Teaching in Freshman English" by Margaret Walthew, and "We Can't Work Alone: Round Robin Evaluation in English by Pupils, Parents, and Teachers" by Belle McKenzie in *English for Social Living.*

A third condition favorable to the work was the close cooperation of the administration of the schools. At the outset superintendents, principals, and responsible supervisors discussed the proposed project for improving educational thinking and practice and joined the directors in extending an invitation to their teachers to take part in the work. In a number of instances they collaborated closely with the teachers in all aspects of the project. As a result, teachers and administrators had a common interest in developing plans adapted to the needs of the schools and in working them out effectively. Administrative support in such important particulars as selection of students and scheduling of classes was naturally made easier by the participation of groups of teachers in nearly all the schools. In consequence the organizational problems faced by individual teachers when they attempt to develop new materials and procedures in isolation did not appear.

Fourth, work on the program was continuous throughout the three-year duration of the project. Each summer the participants came to a special workshop at Stanford University to make plans for the coming year. Here, the resources of the university, including special rooms and living quarters, were placed at their disposal. Part of each day was spent in large- or small-group sessions organized around the problems and needs of the individual members. The remainder of the time was spent in the library, course work, consultation, writing, and recreation according to individual choice. Reports were made to the total workshop group near the end of the session, with full discussion by all those who wished to take part.

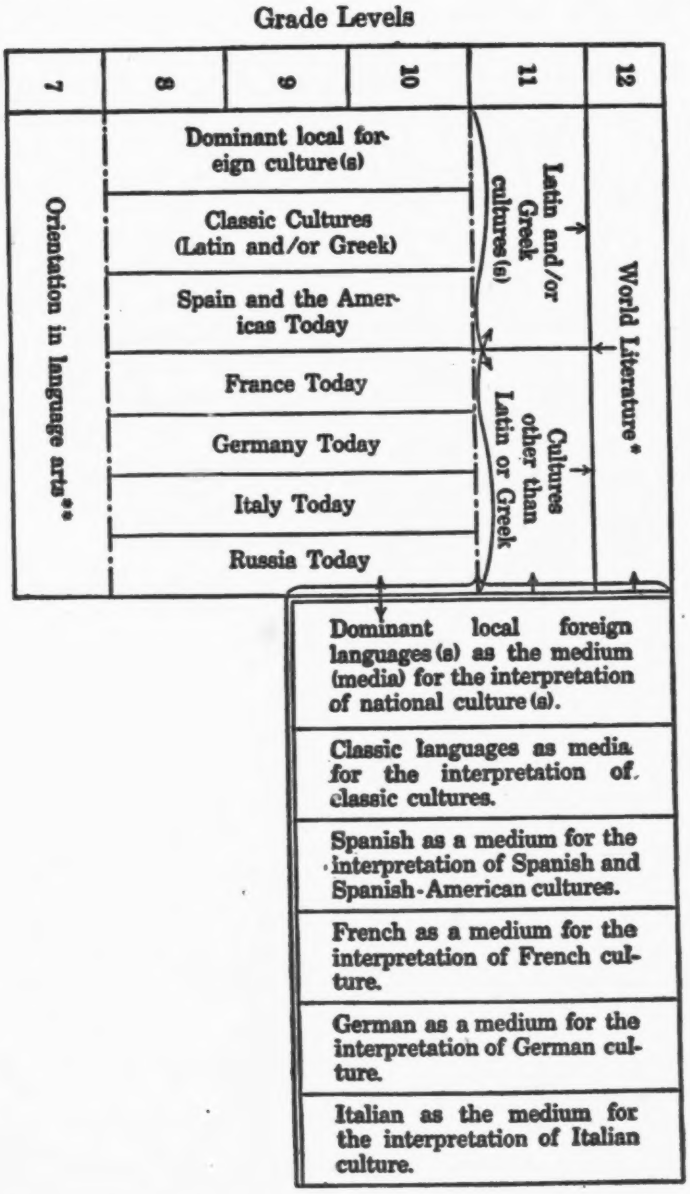
During the school year, each participant applied the plans he had made for his school and modified them as the need arose. The directors and staff were freely consulted by letter and in person. Several visitations were made to the participating schools each year to observe the plans in practice and to assist in their improvement. Group as well as individual conferences were held during these visitations and served to heighten morale and increase the group solidarity that featured the Investigation.

At the close of the first year of experimental use of the plans made during the first summer, the participants returned to the workshop to report their progress and to organize programs for the coming year. The procedure just described for the first year was then repeated for the second and third years, with such changes and variations as seemed desirable.

Very important to the teachers participating in the project was the release from the established pattern of procedure. They were expected to develop procedures, materials, and conceptions that differed from the course of study then in operation. The emotional release coming from the expectancy of administrators and associates that they could create something better than what was being done proved to be highly significant. The directors conclude from the experience with the project that creative power develops best when the teacher enjoys a combination of freedom, responsibility, and trust. It is true that too little control and assistance can cause confusion and disturbance. However, growth in initiative, independence, and creative power is encouraged by release from many of the controls operative in most schools. For various reasons, teachers participating in the project felt a freedom to initiate that they did not feel before entering the Investigation. One school group expressed fear of losing the feeling of freedom after the project closed, and discussed with their local administrators the possibility of maintaining it. Many of the participants gained sufficient self-confidence and power to write for publication and to speak before professional groups. For the first time, after many years of teaching, some of the participants assumed leadership in their field of teaching interest in the community and in national organizations. This teacher growth was one of the important concerns of the project.[1]

---

[1] Similar conclusions have been drawn from a study of morale in industry, Management and the Worker, by Roethlisberger, Dickson, and Wright. A summary of the experiments and some implications for education are presented by Goodwin Watson in *Progressive Education*, Vol. XIX, pp. 33–41, January, 1942. See also Roethlisberger, Dickson, and Wright, *Management and the Worker*, Harvard University Press, Cambridge, Mass., 1939; An account of a research program conducted by the Western Electric Company, Hawthorne Works, Chicago.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7
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Orientation in language arts**
Dominant local foreign culture(s)
Classic Cultures (Latin and/or Greek)
Spain and the Americas Today
France Today
Germany Today
Italy Today
Russia Today
Latin and/or Greek cultures(s)
Cultures other than Latin or Greek
World Literature*
Dominant local foreign languages(s) as the medium (media) for the interpretation of national culture(s).
Classic languages as media for the interpretation of classic cultures.
Spanish as a medium for the interpretation of Spanish and Spanish-American cultures.
French as a medium for the interpretation of French culture.
German as a medium for the interpretation of German culture.
Italian as the medium for the interpretation of Italian culture.

* World Literature: For both juniors and seniors. Offered as a 2-year course when enrollments are adequate. Although the course utilizes primarily literature in translation, students with special competence in reading foreign languages may be encouraged to capitalize their abilities. Courses of this type are offered in the Lincoln School, Teachers College, Columbia University and in the Palo Alto High School, California.

** Orientation in Language Arts: A course stressing appreciations in the growth and development of language, cultural facts of word derivatives, foreign origins of the mother tongue, differences in psychology underlying the foreign languages, etc.

→ indicates the many possibilities of transferring from one type of program to another.

= indicates fields utilizing foreign languages as media of instruction. For a description of this type of course, see Chapter VII, pp. 220–260.

—·— indicates fields utilizing English as the primary medium of instruction. It is important to note that such an offering as "France Today" is not a 3-year course. The chart should be interpreted to mean that a student may enroll in the subject for a semester or year at any level from the low eighth through the high tenth grade and follow it with "Spain and the Americas Today," or any other survey course. In large schools in which a wide range of offerings is possible, a student might have the opportunity to enroll for a semester in each of six different fields. For description of courses offered in the San Mateo High School, California, and elsewhere see Chapter IX, pp. 275–297.

[1] F. J. McConville, "Increasing the Social Values of Foreign Language Instruction," *California Journal of Secondary Education*, Vol. X, pp. 573–574, December, 1935. Quoted in Chap. IX. B. Q. Morgan, *Annual Bulletins of the German Department*, 1938–1940, Stanford University, Calif. Meyer Krakowski, "Practice of Correlation between German Language and Other Subjects," *The Modern Language Journal*, Vol. XXIV, pp. 452–456, March, 1940.

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[1] Affiliations of participants in local and regional workshops are for the period of their participation in the investigation.

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